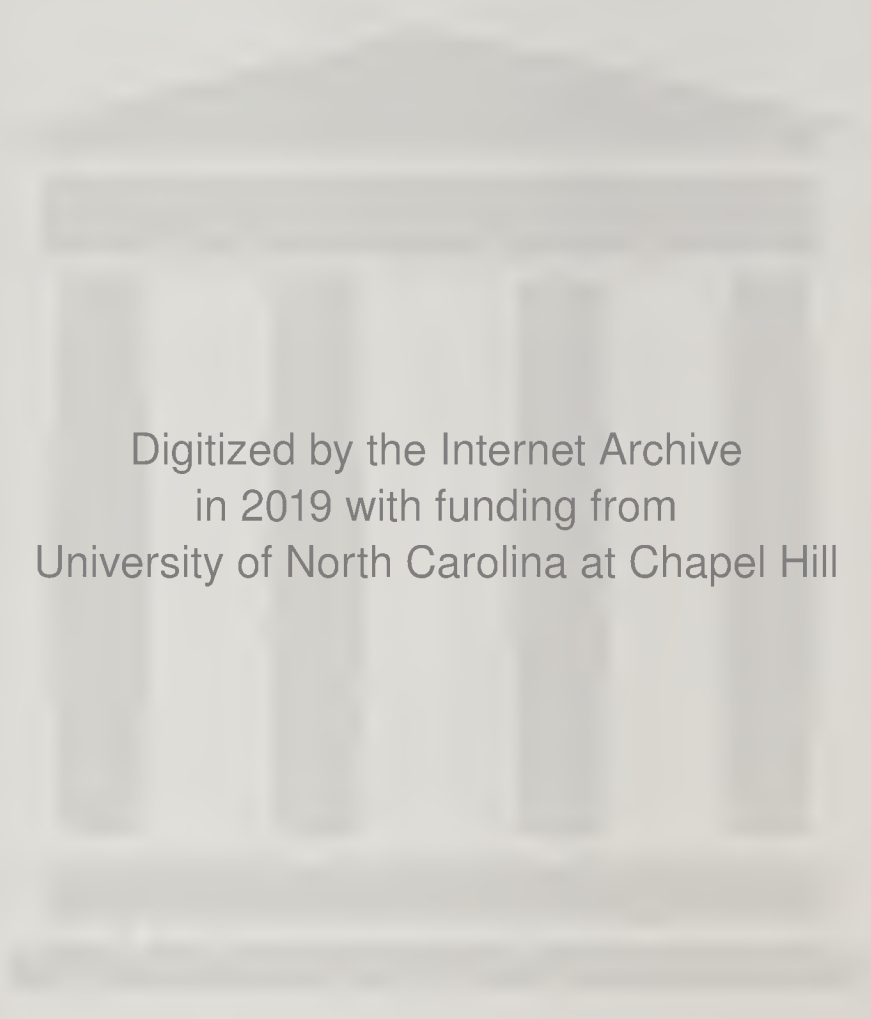


*Murray's*  
HAND-BOOK  
PARIS.







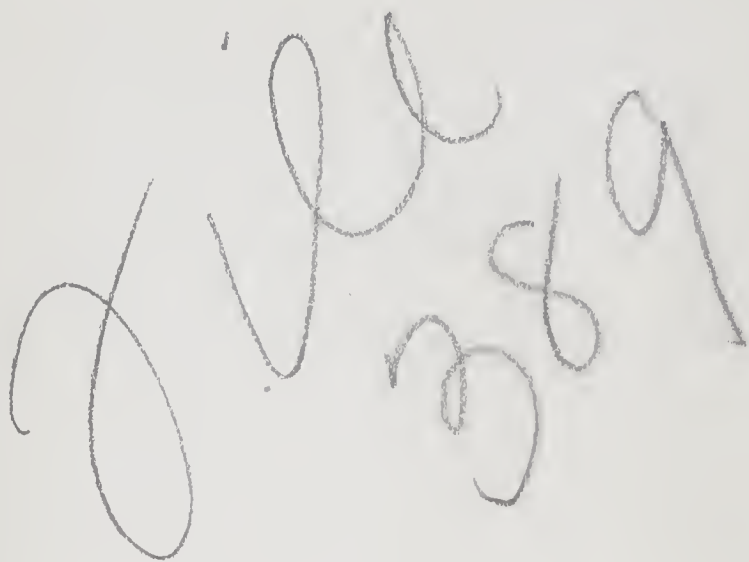
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HANDBOOK FOR VISITORS

TO

PARIS.

A large, elegant handwritten signature in dark ink, likely belonging to M. Guizot, positioned at the top of the page. The signature is highly stylized, with long, sweeping loops and flourishes.

“ De nombreux navires se pressent sur nos côtes, et embarquent, pour les transporter en Angleterre, des milliers de passagers. Est-ce une guerre nouvelle qu'ils y vont porter et trouver? Non, messieurs, c'est la paix qui les y conduit et les en ramène; ils ne cherchent point d'aventures ni de conquêtes; ils vont offrir et recueillir des gages de prospérité réciproque. Les rapports des deux peuples sont maintenant aussi pacifiques que fréquents et animés.”

*Speech of M. GUIZOT at Falaise, October 26, 1851.*

# HANDBOOK FOR VISITORS

TO

# PARIS;

CONTAINING

A DESCRIPTION OF THE MOST REMARKABLE OBJECTS,  
IN THE CITY AND ITS ENVIRONS,

WITH GENERAL ADVICE AND INFORMATION FOR ENGLISH TRAVELLERS.

*A NEW EDITION.*

LONDON:

JOHN MURRAY, ALBEMARLE STREET.

PARIS:

GALIGNANI, RUE RIVOLI;—BOYVEAU, RUE DE LA BANQUE.

1890.

*The Right of Translation is reserved.*

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## PREFACE.

---

THIS volume is intended to convey, in the smallest possible space, a description of the most remarkable objects in the French capital.

An alphabetical arrangement has been adopted as the most practical and the least troublesome to use, whilst in the preliminary portion of the book are given lists of the principal buildings, institutions, and other things to be visited, according to their topographical position, with the days of the week on which they are accessible; so that, by referring to these, the visitor can form his own plans, according to his occupation and tastes, and to the time at his disposal.

A concise account of the various Routes by which Paris may be reached from England, with a description of the most important localities on the way, will be found at the commencement of the book.

The Clue Plan of the City includes the names of all the most important buildings and institutions clearly inserted, and the letters and figures of reference attached to the buildings or objects described in the book will enable the tourist to discover their place on the Plan, and to pilot himself through the intricacies of the GREAT CITY of Continental Europe.

The notices of the different buildings, monuments, and public establishments have been brought down, as far as possible, to the present time. The perpetual

revolutions of France have always been followed by revolutions in the names of streets, buildings, &c., at Paris, which have given rise to puzzling confusion.

The criticisms on architecture marked F. are quotations from Mr. Fergusson's admirable work on "Modern Architecture:" others are derived from the excellent works of M. Viollet-le-Duc.

A great part of the present edition has been entirely rewritten, and extensive changes and improvements have been introduced into it, especially in Parts I. and II.

The thanks of the Editor are due to the British Ambassador, to the Préfet de la Seine, the Préfet de Police and others, who have afforded valuable assistance and information.

LONDON, JUNE 1882.

THE Editor finds that many travellers apply through Ambassadors and Consuls for orders to visit various public exhibitions. He would therefore point out that they will save themselves and every one concerned *time, trouble, and expense* by following the instructions on page 57.

#### NOTICE.

*Notice of changes and corrections of errors will be thankfully received by the Publisher.*

RBC  
NcU

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# HANDBOOK OF PARIS.



## CORRIGENDA.

- Page 5. **CALAIS.** The Station Hotel having been rebuilt, is now open, and offers every accommodation for travellers.
- „ 14, line 9 from bottom. The route from Calais to Arras is now open.
- „ 15. The tidal service of steamers from Folkestone has given place to a fixed day service :

Leave London .. .. .	10.0
Leave Folkestone .. .. .	11.55
Leave Boulogne .. .. .	2.15
Arr. Paris .. .. .	5.59

- „ 15, *note.* Addresses of Gen. Steam Navigation Co., 80, Great Tower St., and 14, Waterloo Place, S.W.
- „ 28. The Steamers to Honfleur now sail from **NEWHAVEN** —not **LITTLEHAMPTON**: the sea passage occupies 7 hrs. 10 min.
- „ 31. **HAVRE.** Hôtel Continental is now open.

## PARIS.

- „ 43. **HOTELS.** *Hôtel du Louvre* has been removed to the Pavillon de Rohan: H. du Pavillon de Rohan no longer exists.
- „ 44, line 19. *Hôtel Chatham.* Rue Daunou, not Rue Boffrand.
- „ „ *Grand Hotel Terminus,* Western Railway (Gare St. Lazare). Large new hotel now open.
- „ 47, line 5. Delete *Moulin Rouge.*
- „ 49. Ladies without escort may dine at *Restaurants*, but *not*

at *Cafés*, still less at *Brasseries*. There are now establishments called “Grands Bouillons Parisiens;” one is on the site of what was formerly *Bréban’s*, which no longer exists; another opposite “Old England,” Boulevard des Capucines; they are more moderate than the great Restaurants, and better than the Bouillons Duval.

*Afternoon Tea*, elegantly served and fashionably attended, at Colombin’s (pastry-cook), Rue Cambon. With muffins, toast, or bread and butter, 1 fr. 50 c.; tea alone, 1 fr. Also Rue Royale, where a meat luncheon can be had; ladies may go, even alone. Tea at Neal’s, corner Rue Cambon and Rue de Rivoli, nearly opposite Colombin’s.

Luncheons at Julien’s, Place de la Bourse.

- Page 56. Indicateur des Chemins-de-fer, now 75 c. Neal’s Library, 248 Rue de Rivoli.
- „ 61. Ruins of the Tuileries now removed; the two Pavilions at each end (Pavillon de Flore and Pavillon Marsan) have been restored; all the central part is turned into a garden.
- „ 64. Padeloup’s concerts no longer exist; they have been replaced by the Concert Colonne, at the Châtelet, and the Concert Lamoureux at the Cirque d’Été, Champs-Élysées. Both, high-class music.
- „ 107. Ladies can look down on the interior of the Bourse, from the gallery of the Telegraph Office, which is reached by a staircase under the portico, on the left side.
- „ 135. There is now railway communication between Compiègne and Villers-Cotterets.
- „ 145. (Conservatoire de Musique.) There are now no pupils boarded by the State.
- „ „ (Convents.) The Sisters of St. Vincent de Paul, or Sisters of Charity, do not supply sick nurses in private houses.
- The nursing sisters belong to other orders, and have no other duties. The Bon Secours, 20 Rue Notre Dame des Champs, the Sœurs de l’Espérance, 65 Rue de Cliehy, and others.
- „ 154. (EMBASSIES, &c.) The German Consulate is now at the Embassy, 78 Rue de Lille.

*United States*, 59 Rue de Galilée. Consulate,  
36 Avenue de l'Opéra.

*Belgium*, 6 Rue Bizet.

*Austria*, 7 Avenue de l'Alma. Consulate, 19 Rue  
Laffitte.

*Spain*, 53 Rue St. Dominique.

*Italy*, 11 Rue de Penthièvre. Consul-general,  
4 Rue Vézelay.

- Page 167. The bells of St. Germain l'Auxerrois, which gave the signal for the Massacre of St. Bartholomew, were melted up, save one, which is now part of the "property" of the *Comédie Française*.
- „ 188. To be a member of the *Académie Française* is the highest honour to which a literary man may aspire; it is the marshal's *bâton* of a literary career. Men of every social rank meet here on equal ground; they are Knights of the Round Table, and the prince is not more privileged than the self-made man of the humblest origin. They meet every week for the discussion of literary matters, and the composition of the famous Dictionary; they examine literary works, and award prizes. They have also the charge of awarding the prizes for acts of moral heroism (*Prix de Vertu*); a legacy of M. de Monthyon.
- „ 243. (Dr. Bishop — deceased.) Homœopathic Physician, Dr. *Daniel Serrand*, 281 Rue St. Honoré, near the Rue Royale. Consultation from 4 to 5; except Wednesdays and Sundays. (Speaks English.)
- „ 251. (Newspapers.) *Le Temps*, evening paper, should not be omitted, as it is one of the most highly esteemed. Moderate Republican. Nor the *Petit Journal*, 5 c., which has probably the largest circulation of any daily paper. (*Paris-journal* no longer exists.)
- „ 257. (Panoramas.) *Add*, Diorama of "Paris à travers les Ages," Champs-Élysées, Carré Marigny.
- „ 306. (Circuses.) *Add*, The *Nouveau Cirque*, Rue St. Honoré (formerly Bal Valentino).  
The Opéra Comique, destroyed by fire, is now temporarily established; Place du Châtelet.
- „ 336. *Viâ BOULOGNE and FOLKESTONE*. There is now a daily special express service leaving Paris at 10 A.M., and arriving in London at 5.40 P.M.

Page 336. **PARIS to LONDON, viâ CALAIS and DOVER.** The times are altered as follows:—

	1st & 2nd.		1st & 2nd.		Club Train.*	Night Service. 1st & 2nd		Cheap Night Service. 2nd & 3rd.	
	A.M.	..	A.M.	..		P.M.	..	P.M.	..
Paris (Gare du Nord)	8.22	..	11.30	..	3.30	..	8.25	..	6.10
	P.M.		P.M.				A.M.		A.M.
Calais.. .. .	1.25	..	4.0	..	7.45	..	1.30	..	1.30
Dover .. .. .	3.20	..	5.40	..	9.30	..	4.0	..	4.0
Charing Cross .. .. .	5.5	..	7.30	..	11.15	..	5.55	..	—
Victoria .. .. .	5.15	..	7.25	..	11.15	..	5.55	..	5.55

\* Not on Saturdays.

Page 336. **Viâ ROUEN, DIEPPE, and NEWHAVEN.** There are now two fixed express services every day, including Sunday, leaving Paris (St. Lazare) in the morning at 9 o'clock, 1st and 2nd, and in the evening at 8.50, 1st, 2nd, and 3rd. In the former case the journey is performed in 10 hrs., and in the latter 11 hrs.



A

# HANDBOOK FOR VISITORS

TO

# PARIS.

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## Part I.—LONDON to PARIS.

### GENERAL INFORMATION AS TO TICKETS AND LUGGAGE.

Trouble is in every instance saved by taking *through tickets*, but on the single tickets issued by the express services, *viâ* Dover and Calais and by the day tidal service *viâ* Folkestone and Boulogne, there is no saving of expense. On those issued by the cheap night service by those routes, and by the through services on all the other routes, there is, however, a considerable saving, particulars of which are given under the respective routes.

Luggage should in every instance be registered from London to Paris by all through routes, in order to obviate its possible detention for examination en route, and to relieve the traveller from the responsibility of looking after it. Unregistered luggage which cannot be carried in the passenger's hand is moreover liable to landing, shipping and portorage charges at the various ports.

The table on page 3 shows (1) the places at which the journey may be broken; (2 and 3) the periods for which single and return tickets are available; (4) the periods for which return tickets may be renewed; (5) the terms of renewal; (6) the amount of luggage allowed free; and (7) the charges for excess weight.

Application for the renewal of return tickets must *invariably* be made *before the date of expiry*, at the Railway office in Paris.

### STEAMERS.

The following are the relative sizes of the steamers employed in the Channel service:—

Dover and Calais, 200 tons; Folkestone and Boulogne (day) 350, (night) 250; Newhaven and Dieppe, 300; Southampton and Havre, 400; London and Boulogne, 600; London and Havre, 700; Littlehampton and Honfleur, 200; London and Dunkirk, 200.

The following table of the various routes between London and Paris will enable the traveller to select at a glance the route which accords best with the state of the weather, his inclination, his leisure, or his means:—

Route.	Distance in miles.			Hours.	Fares.												
	By Steamer.	By Rail.	Total.		Single.			Return.									
					1st.	2nd.	3rd.	1st.	2nd.	3rd.							
						s.	d.	s.	d.	s.	d.						
a	Dover, Calais and Boulogne	25	260	285	10	60	0	45	0	95	0	75	0				
b	Dover, Calais and Boulogne—Cheap night Service				19½			31	6	21	0	47	0	31	6		
c	†Dover, Calais and Arras	25	279	304	20½	60	0	45	0								
d	Folkestone and Boulogne	29	228	257	8¾	56	0	42	0	95	0	75	0				
e	Folkestone and Boulogne—Cheap night Service				16½ to 24¾			31	6	21	0	47	0	31	6		
f	The Thames and Boulogne	136	157	293	18 to 26	25	6	18	0	15	0	49	6	33	0	24	0
g	Newhaven, Dieppe and Rouen <sup>1</sup> —Day	74	181	255	11½ to 13½	33	0	24	0	55	0	39	0				
h	Newhaven, Dieppe and Rouen <sup>2</sup> —Night				13½ to 18½	33	0	24	0	17	0	55	0	39	0	30	0
i	†Newhaven, Dieppe and Gisors <sup>2</sup>	74	160	234	16 to 21½	39	5	28	4								
j	†Littlehampton and Honfleur <sup>3</sup>	117	206	323	24½ to 29	43	9	32	1	24	5						
k	Southampton and Havre <sup>4</sup>	120	220	340	19½	33	0	24	0	55	0	39	0				
l	The Thames and Havre <sup>5</sup>	222	141	363	26½ to 29½	33	0	24	0	21	3						
m	†The Thames and Dunkirk <sup>6</sup>	127	189	316	20½ to 26½	39	9	29	4	23	4						

N.B.—For fuller details as to the scenery, towns, branch lines, &c., on the various routes, see *Handbook for France*.

\* Nautical miles (N. M.) have in every instance been converted into Statute miles (S. M.), in order to afford a means of making a correct comparison of the lengths of the respective routes.

1 Sundays excepted, from the middle of June to the middle of October only.

2 Sundays excepted.

3 Mondays and Wednesdays only.

4 Mondays Wednesdays and Fridays only.

5 Thursdays only.

6 Thursdays and Saturdays only.

† Through tickets to Paris are not issued by these routes.

Route.	Places at which the journey may be broken.		Periods for which tickets are available.		Period for which return tickets can be renewed.	Terms of renewal.			Amount of luggage allowed free	Charges for excess.
	Single.	Return.	1st Cl.	2nd Cl.		3rd Cl.				
a	7 days	*1 month	24s. 0d.	16s. 0d.	15 days	..	..	..	56 lbs.	1s. 7d. every 10 lbs.
b	3 "	*14 days	..	20s. 0d.	7 days	..	12s. 0d.	..	56 "	Do.
c	7 "	..	..	..	..	..	..	..	66 <sup>1</sup> "	{ $\frac{3}{4}$ d. per lb. to Calais, 90c. every 11 lbs. from Calais.
d	7 "	*1 month	..	16s. 0d.	15 days	..	..	..	56 "	1s. 7d. every 10 lbs.
e	3 "	*14 days	..	20s. 0d.	7 days	..	12s. 0d.	..	56 "	Do.
f	3 "	14 days	..	30s. 0d.	+	..	..	..	56 <sup>2</sup> "	{80c. every 11 lbs from Boulogne.
g	7 "	1 month	..	5s. 6d.	1 month	..	..	..	66 <sup>3</sup> "	1d. per lb.
h	7 "	1 month	..	5s. 6d.	1 month	..	3s. 0d.	..	66 <sup>3</sup> "	Do.
i	3 "	..	..	..	..	..	..	..	66 <sup>1</sup> "	{ $\frac{1}{2}$ d. per lb. to Dieppe, 35c. every 11 lbs. from Dieppe.
j	4 "	..	..	..	..	..	..	..	66 <sup>1</sup> "	{ $\frac{1}{2}$ d. per lb. to Honfleur, 55c. every 11 lbs. from Honfleur.
k	7 "	1 month	..	5s. 6d.	monthly	..	..	..	67 <sup>3</sup> "	1s. 9d. every 22 $\frac{1}{2}$ lbs.
l	4 "	..	..	..	..	..	..	..	67 <sup>2</sup> "	{55c. every 11 lbs. from Havre.
m	..	..	..	..	..	..	..	..	66 "	{90c. every 11 lbs. from Dunkirk.

\* Available to return either *viâ* Calais or Boulogne. † The Chemin de Fer du Nord will renew these tickets for an unlimited period on payment of 27s. 6d. 1st, and 23s. 2nd. The Steam Navigation Co. require in addition a payment of 2s. 6d. per month.  
 1 120 lbs. 1st, 100 lbs. 2nd, allowed free to Calais. Registration 1s. 2 1 cwt. allowed free to Boulogne or Havre, excess 1s 6d. per cwt. The authorised charges by the Boulogne route for landing and conveyance at Boulogne, are for packages under 12 kilos (26 lbs.) 50c. each, above 12 kilos 1*fr.* each. No charge for small packages which passengers carry themselves. 3 Registration 1s. 4 Registration 6d.



## SUMMARY.

Those who desire to travel rapidly regardless of expense should take the express services *viâ* Calais and Dover or Folkestone and Boulogne. Those who are satisfied with medium rapidity combined with economy should travel *viâ* Newhaven and Dieppe. Those to whom economy is the first object should travel *viâ* the Thames and Boulogne. The most picturesque routes are those *viâ* Newhaven and Dieppe, Littlehampton and Honfleur, and Southampton and Havre. In summer time the routes *viâ* the Thames and Boulogne and the Thames and Havre are very pleasant. The cheap night services *viâ* Calais and Boulogne are dearer and more tedious than the services by Dieppe and Havre. Travellers should bear in mind that the express trains on the Chemin de Fer du Nord are nearly all 1st class only. On the Chemin de Fer de l'Ouest they are generally 1st and 2nd.

Routes *a.* and *b.* By Dover and Calais.

		EXPRESS SERVICE.			Cheap Night Service.
		1st & 2nd	1st & 2nd	1st	
		A.M.	A.M.	P.M.	P.M.
London, Chatham & Dover Railway	} Holborn Viaduct ...	7.35	10.0	7.55	6.20
		7.40	10.0*	8.0	6.25
South Eastern Rail- way	} Victoria .....	7.40	10.0	8.5	6.15
		7.45	10.5	8.10	6.28
		9.35	12.0	10.0	10.0
	Dover, leave .....	P.M.	P.M.	A.M.	A.M.
	Calais, leave .....	12.30	2.30	1.0	5.0
	Paris, arrive .....	6.0	8.0	6.0	1.40

The charges for private cabins on board the steamers are—*Largest*, 1*l.* for one person and 5*s.* each person additional up to 30*s.*; *Large*, 15*s.* for one and 5*s.* each additional up to 30*s.*; *Small*, 10*s.* for one and 5*s.* each additional up to 1*l.* On board the *Calais-Douvres* the charges are 20*s.*, 30*s.*, and 100*s.* per cabin. These cabins should be engaged beforehand by writing to the Marine Superintendent L. C. D. R., Dover. A special steamer between Dover and Calais costs 40*l.*, provided the number of passengers does not exceed 20. The train runs alongside the steamer at Dover.

DOVER. Distance from London by S. E. R. 76 m.; by L. C. D. R. 77 $\frac{3}{4}$  m.; time 1 $\frac{3}{4}$  hr. *Inns*: Lord Warden H., good; King's Head H., small, but comfortable; Refreshment rooms at the Rly. Stats.

N.B.—From Easter to the end of October, the twin-ship *Calais-Douvres* (560 tons) runs between Dover and Calais, in connection with the trains on both sides, leaving Dover at 9.35 A.M. and Calais at 1.20 P.M. *except on Sundays and Mondays*. This steamer is steadier, larger, and more comfortable than the ordinary mail boats.

\* A Pullman drawing-room car is attached to this train from Victoria. Extra 1st class fare 2*s.*



The sea-passage ( $21\frac{1}{2}$  N. M. =  $24\frac{3}{4}$  S. M.) is made in about 1 h. 40 m.

N.B.—French time is 9 m. 20 sec. in advance of English time.

### Calais.

*Inns*:—H. Dessin, good; H. Meurice; H. de Paris, moderate; H. de Flandre. The Station and the Buffet are both susceptible of great improvement. There are 7 or 8 bedrooms at the Station Hotel, but they must generally be engaged beforehand.

A town of 46,487 Inhab. (including the suburbs of Courgain and St. Pierre-lès-Calais) many of whom are English. It was taken by the English under Edward III. in 1347, retaken from Queen Mary by the Duke of Guise in 1558. The *Church of Notre-Dame*, near the Cours Berthois, a fine Gothic edifice, nearly rebuilt by the English towards the end of the 14th cent., contains some good pictures, notably a Descent from the Cross by Rubens.

The *Hôtel de Ville* is in the Place d'Armes, in front of it are busts of Eustache de Saint Pierre and of the Duc de Guise, "liberator of Calais in 1558," and Cardinal Richelieu, "founder of the Citadel and Arsenal built in 1636." The left wing of the Hôtel de Ville in the Rue Royale is surmounted by an elegant belfry, finished in 1609, and containing one of the oldest and most famous chimes in French Flanders. The *Tour du Guet* or watch tower is a curious old building at the back of the Hôtel de Ville, and up to 1848 served as a lighthouse. The *Hôtel de Guise*, at the end of the Rue de la Prison, built by Edward III., formerly the Hall of the woolstaplers, has vestiges of Tudor architecture. Henry VIII. here received the Emperor Charles V. in 1520, and King Francis I. both in that year and in 1532. The site of the *house of Eustache de St. Pierre* is at the corner of the rue of the same name. The *Hôtel Dessin* in the Rue Royale, rendered famous in Sterne's 'Sentimental Journey,' has been pulled down and a *Museum* and *Normal School* erected on its site. The marble column to commemorate the Bourbon restoration in 1814 is at the end of the Pier close to the old town wall.

The *Porte Royale*, introduced by Hogarth into his picture of the "Gates of Calais," was built by Cardinal Richelieu in 1635 and stands at the end of the Rue Royale, leading to *St. Pierre-lès-Calais*. The grave of Lady Hamilton (Nelson's Emma) who died here in extreme poverty in January, 1815, lies in a plot of ground just outside the walls, and is marked by a stone without any inscription. The English Protestant Church is in the Rue du Gaz at *St. Pierre-lès-Calais*.

Captain Webb landed close to the end of the Western Pier at

the termination of his memorable swim of  $21\frac{3}{4}$  hours from Dover at 10.41 A.M. August 24, 1875.

*Sangatte*,  $6\frac{1}{4}$  m. to the S. W., has been fixed upon for the outlet of the projected International Tunnel.

In 1881, 99,953 passengers embarked for England, and 104,598 landed from it at Calais.

					Kil.	M.
Calais to Boulogne	..	..	..	..	43	27
„ Abbeville	..	..	..	..	121	75
„ Amiens	..	..	..	..	166	103
„ Creil	..	..	..	..	246	153
„ Paris	..	..	..	..	297	184 $\frac{1}{2}$

According to the state of the tide, the trains in connection with the steamers start either from the *Quai de Marée*, which is nearly 1 m. beyond the station, or from the station itself. In both cases the steamers stop in close proximity to the trains, and, as a rule, ample time is given for refreshment.

Passengers desiring extra comfort and privacy between Calais and Paris may secure it on the following terms in addition to 1st cl. fare:—*Coupeé* (holding 4) 4 fr. 40 c. each place; *Coupé-lit*, 10 fr. each; *Coupé-lit-toilette*, 15 fr. each. The *Coupé-lit* contains 3 sliding couches and a washstand. The *Coupé-lit-toilette* contains in addition other conveniences and 2 seats for servants. There is also a *Wagon-lit* (sleeping-car) attached to the night mail from Calais, berths 15 fr. each.

In addition to the express trains there are five ordinary trains to Paris in  $8\frac{1}{2}$  to 10 hrs. Fares, 36 fr. 55 c. 1st.; 27 fr. 40 c., 2nd; 20 fr. 10 c. 3rd. No saving is effected by taking through tickets by the express services.

The train goes through *Caffiers* and *Marquise* (9 kil. to the W. of which is *Ambleteuse*, at which James II. landed, Dec. 24, 1688, O.S.). Before reaching *Wimille* it passes on the r. the obelisk erected on the spot where the aeronauts Pilâtre de Rosier and Romain fell and were killed in 1785. Before arriving at Boulogne the *Colonne de la Grande Armée*, erected to commemorate the projected invasion of England in 1804, is seen on the l.; the train then passes under part of the town in a tunnel, and crossing the harbour, reaches

### Boulogne. (*Buffet*.)

*Inns*:—H. Brighton, et de la Marine; H. des Bains; H. de Londres; H. du Commerce; H. du Pavillon; H. Dervaux; H. Christol; and many others.

Omnibus without luggage, 50 c.; with 30 kil. of luggage, 75 c. Cabs with 1 horse, by day, *the course*, 1 fr. 50 c.; *per hour*, 2 fr., or with 2 horses, 2 fr. 50 c. By night (midnight to 6 A.M.) *the course*, 2 fr.; *per hour*, 2 fr. 50 c. Outside the town, day or night, 2 fr. 50 c. *per hour*.

A town of 44,085 Inhab., at the mouth of the *Liane*, a small stream. The harbour, a tidal creek, is mainly artificial, and is approached between two long wooden jetties, which make a pleasant walk. It is nearly dry at low water. The town has long been frequented by English, and is perhaps more English in appearance than any on the Continent, but in the summer many French families also come to bathe here. It consists of the *Old Town*, on the hill, surrounded by walls, which serve as a promenade, and the *New Town*, which is near the harbour.

The Castle (founded 1231) in which Louis Napoléon was confined from the 6th to the 15th of August, 1840, is in the upper town; close to it, at No. 3, Rue du Château, *Lesage*, the author of *Gil Blas*, died in 1747. The Belfry, dating from the 13th cent., is at the back of the Hôtel de Ville. A little to the left of it, at No. 5, Rue Saint Jean, *Thomas Campbell*, the author of the *Pleasures of Hope*, died in 1844. Nearly opposite the Hôtel de Ville, in the *Marché-aux-Grains*, is a house several times occupied by Napoléon I. during the Camp of Boulogne. The *Cathedral*, crowned by a high dome, is a tasteless building in the modern Italian style, begun in 1827, and consecrated 1866 (architect, the Abbé Haffreingue): beneath it is an interesting *crypt* of the 12th cent. The *Museum* in the Grande Rue, open every day, 11 to 4, except Tuesday, contains a remarkable collection of objects of Natural History and a specimen of the medal intended by Napoléon I. to commemorate the invasion of England, and purporting to be struck in London. *Churchill*, the poet and satirist, died in the *Rue Thiers* in 1764, and *Charles Dickens* in 1853 and 1856 occupied the Villa Mouligneaux on the high ground near the Calais Road, and in 1854 the Villa du Camp du Droit. At Capécure, opposite the *Rue de Constantine*, is a house occupied by James II. from March to May 1696, when contemplating the invasion of England. Napoléon III. and the Empress passed some weeks in it in 1854, when they received visits from Prince Albert, the King of the Belgians, and the King of Portugal. A statue of *Dr. Jenner* stands on the Place des Bains; another of *Frédéric Sauvage*, the inventor of the screw-propeller, on the place bearing his name, and a colossal bust of *Henri II.* in the Square de la Sous-Préfecture. The remains of the Tour d'Ordre, a relic of a Roman lighthouse or *Turris ardens*, stand on the cliffs above the town.

*English Churches*, 9 Rue du Temple, 139 Rue Royale, 15 Rue St. Martin, and Place des Capucins. The *Post and Telegraph Offices* are at 12 Rue du Pot d'Etain. The *Theatre* is in the Rue Monsigny, leading out of the Rue Thiers. The *Établissement des Bains*, on the shore close to the pier, is a handsome building in the



Renaissance style, with Assembly, Reading-rooms, &c. Good sands for bathing. Here and in the neighbouring ports Napoléon collected his flotilla for the invasion of England in 1804, and erected the *Colonne Napoléon* on the heights about 2 m. from the town to commemorate the event. The *Vallée du Denacre* forms a very pretty walk.

The Railway Station is on the opposite side of the harbour, in the Faubourg de Capécure, where there are several manufactories.

In 1881, 81,562 passengers embarked for England and 75,822 landed from it at Boulogne.

#### RAILWAY TO PARIS.

10 trains daily. Tidal express (1st and 2nd) in 4½ hrs., 4 1st class express trains in 4 to 5 hrs., and 5 ordinary trains (1st, 2nd, 3rd class) in 6¾ to 8 hrs. Fares, 31 fr. 25 c., 1st; 23 fr. 45 c., 2nd; 17 fr. 20 c., 3rd.

The line at first follows the valley of the Liane and then penetrates the hills by a tunnel, under the forest of Har-delot, it then passes a region of sand-dunes, and emerges on the wide estuary of the *Canche*, leaving on the rt., on the opposite side of the bay, the 2 tall lighthouses at *Étaples*, a decayed port. The Rly. here runs over part of the site of the castle in which the treaty of 1492 was signed between Charles VIII. and Henry VII. of England.

5 kil. to the W. of Verton Stat. is *Berck-sur-Mer*, famous for its curative effects on children afflicted with scrofula.

The Rly. runs parallel to the coast, crossing the *Authie*; the sea, being bounded by a high range of sandhills, is not seen until Noyelles is reached, when the

Estuary of the *Somme*, a wide desolate expanse of sandy flats and shallows, with a few coasting vessels lying on their sides or riding at anchor, becomes visible. Here *Harold* was wrecked in 1063, and confined by *Guy de Ponthieu* in the castle of *St. Valery*; and *William the Conqueror*, driven here by adverse winds, finally set sail for the conquest of England, September 27, 1066.

**Noyelles** Junct. Stat. rt. A branch Rly. to *St. Valery* crosses the *Somme* by a long wooden viaduct.

Close by the Rly. in the ancient bed of the *Somme*, 2¼ m. from

Noyelles, is the ford of Blanchetaque, where Edward III. crossed the river with his army before the battle of *Crécy*; the river now runs about  $\frac{1}{2}$  m. to the S. in an artificial bed created to improve its navigation.

**Abbeville Stat.**, less than  $\frac{1}{2}$  m. from the Abbey and the centre of town.

*Inns* :—H. de la Tête de Bœuf; H. de France.

Omnibus without luggage 30 c. each, with luggage 60 c.

19,344 Inhab. A flourishing manufacturing town, containing some quaint specimens of ancient domestic architecture, timber houses, &c.

The *Ch. of St.-Wolfram*. The W. front, and 5 bays of the nave, 100 ft. high, are a portion of a magnificent design, never carried out, commenced in 1488, under Card. George d'Amboise. The remainder of the church is a mean continuation of the first plan. The façade is a splendid example of the Flamboyant style, consisting of 3 gorgeous portals flanked by 2 towers; the whole covered with the richest flowing tracery; the niches being filled with statues.

The *Hôtel de Ville* has a curious belfry dating from 1209. Amongst remarkable old houses are the *Maison du Gard*, built in 1209, and the *Maison François Ier* (29 Rue de la Tannerie), so called because the King lodged in it when he came to the town to meet Cardinal Wolsey for the purpose of contracting an alliance against the Emperor Charles V. The *Musée Boucher-de-Perthes* in the street of the same name, contains a fine collection of pre-historic implements collected by the eminent geologist and bequeathed to the town.

A statue of Le Sueur, the composer, born here in 1763, stands in the Place d'Armes.

8 m. to the N. of Abbeville by rail is *St. Riquier*, containing a very fine abbey church of the end of the 15th cent.

The battlefield of *Crécy* is  $12\frac{1}{2}$  m. N. Diligence in  $2\frac{1}{2}$  hrs. Fare, 1 fr. 50 c. Carriage with 1 horse 12 to 15 fr.; with 2, 20 to 25 fr.

From Abbeville to Amiens the line is carried up the valley of the Somme along its l. bank, with extensive excavations for peat, the scenery being frequently of a picturesque character. At *Picquigny* are the remains of a fine old castle. Louis XI. and Edward IV. of England met here in 1475 in a wooden cage, on a bridge specially constructed over the Somme as a security against treachery; the Rly. then passes through fine meadow-land, in which, on rt., is situated the Amiens *racecourse*, one of the best in



France. From this point a glimpse of the town may be obtained on the l.

**Amiens Junct. Stat.**, 103 m. from Calais, 76 from Boulogne, and 81½ from Paris. *Buffet* at the Station. 10 to 20 min. halt. Rail. in deep cuttings; city hid from view.

*Inns*:—H. du Rhin; H. de France et d'Angleterre; H. du Commerce

Omnibus by day 30 c., night 50 c. Cabs, *the course*, for 3 persons, 1 fr.; for 4, 1 fr. 25 c.; *per hour*, for 3 persons, 1 fr. 50 c.; for 4, 1 fr. 75 c.

73,648 Inhab. An industrious manufacturing town situated on the Somme, which passes through the town, split into 12 branches, turning water-wheels for many manufactories. The weaving of cloths, cotton velvets, and the spinning of cotton and woollen yarns are the principal branches of industry.

*Itinerary*.—On leaving the station follow the *Rue de Noyon* to the *Rue St.-Denis*, on the l. of which is the *Palais de Justice*; thence continue on to the *Cathedral*, ½ mile in all. From the W. front of the cathedral follow the *Rue Notre-Dame* and *Rue des Orfèvres*, then cross the *Place du Marché aux Herbes* to the *Rue St.-Germain*, in which is the *Church* of that name. From the ch. take the *Rue du Violette* to the *Beffroi* and the *Hôtel de Ville*. Thence take the *Rue Delambre* to the *Place Périgord*, straight on is the *Rue des Trois Cailloux* which joins the *Rue de Noyon* and contains the *Theatre*. To the r. of the *Place* is the *Rue de la République* containing the *Musée*. From the *Musée* take the *Boulevards St.-Charles, Fontaine, and St.-Jacques* to the *Promenade de la Hotoie*.

The **Cathedral** (M. H.) is one of the noblest Gothic edifices in Europe. It was begun 1220, only 2 years later than Salisbury, though in a much more mature style, from the design of Robert de Luzarches, but continued and completed, 1269, by Thomas and Regnault de Cormont, except the W. front, not finished until the end of the 14th cent. Three vast and deeply-recessed portals lead into it, the arches supported by a long array of statues in niches instead of pillars, while rows of statuettes supply the place of mouldings, so that the whole forms one mass of sculpture. Over the centre doorway, or *Porche du Sauveur*, is a beautiful statue of Christ know as the *Beau Dieu d'Amiens*. The porch to the r. is the *Porche de la Vierge*, that to the l. the } *Porche St. Firmin*. Above the portals is a gallery, and over this a second gallery containing 22 colossal statues of the Kings of Judah, surmounted by a noble wheel-window; and the whole is flanked by 2 stately but unfinished towers. The length of the interior is 456 ft., the height of the nave 141 ft. The 3 magnificent rose-windows, filled with rich

stained glass, each nearly 100 ft. in circumference, form a great ornament to this church, and surpass everything of the sort which England can show. The font in the N. transept is an oblong trough of stone, probably of the end of the 12th cent. Round the wall which separates the choir from its aisles runs a screen of stone, enclosing a series of sculptures, representing on the S. side the legend of St. Firmin, Patron of Picardy, and on the N. the acts and death of John the Baptist. They date from the end of the 15th cent. The *Choir*, terminating in a semicircular E. end, the elegantly groined roof resting on compressed lancet-pointed arches, yields in beauty to no part of the church. It is also especially distinguished for the elaborately carved woodwork of its 110 stalls of 1520: in variety of invention and delicacy of execution there is nothing finer of the kind in Europe.

The *Ch. of St.-Germain*,  $\frac{1}{4}$  m. W. of the cathedral, and apparently of the same period, is a very fine specimen of a town church, of late Dec. verging into Flamboyant, surmounted by a very striking tower and spire at N. W. angle. *Obs.* the W. door.

In the *Salle du Congrès* of the *Hôtel de Ville* the peace of Amiens was signed March 27, 1802.

The *Belfry* in front of the *Hôtel de Ville* is a curious structure, parts of it dating from 1408. The bell is said to weigh nearly 10 tons.

In the Rue de la République, the *Musée de Picardie*, one of the finest provincial museums in France (open Sundays, Tuesdays, Thursdays 12-4), contains a fine archæological collection, some good pictures, principally modern, and local antiquities, Celtic and Roman.

Some quaint old houses will be found in the streets adjoining the Ch. of St.-Germain, the *Hôtel de Ville*, and the *Theatre*.

On the Place St.-Michel at the E. end of the cathedral is a monument to *Peter the Hermit*, born here in 1050, and on the Place St.-Denis one to *Ducange* the historian, born here in 1610.

The *Citadel*, built on the rt. bank of the Somme by Henri IV., is strengthened by modern works.

*Boulevards*, planted with trees, surround the town, occupying the site of the ancient ramparts. At the W. extremity of the town is the splendid *Promenade de la Hotoie*, more than  $\frac{1}{2}$  mile in length, and planted with lime trees.

*Beauvais*, may be visited from Amiens by the branch rly. *viâ St.-Omer-en-Chaussée*, distance 43 m. 3 ordinary trains daily in  $2\frac{1}{2}$  hrs. Beauvais to Paris *viâ Persan-Beaumont* or *Creil*, see p. 26.

After leaving Amiens the line ascends rapidly from the valley of the Somme to the plateau or great level of the plain of Picardy,

and then descends into the valley of the Oise, passing the towns of *Breteuil*, *Clermont* and *Liancourt* to

**Creil Junct. Stat.** (*Buffet*.) From here branch off six different Railways (1) to Compiègne St.-Quentin, Cologne, &c., (2) to Senlis and Soissons, (3) to Beauvais and Rouen, Dieppe or Tréport; (4) to Amiens, Boulogne and Calais; (5) to Pontoise and Paris, and (6) to Chantilly and Paris.

Leaving Creil, the line crosses the Oise by a bridge replacing one destroyed in the war of 1871, and then ascends to the plateau, on which is situated the forest of Chantilly. The *Nonette* is crossed by a fine viaduct of 36 arches.

**Chantilly** (in Part III.). From here the line traverses the forest of Chantilly, crossing the valley of the *Thève* by a viaduct of 15 arches, from which is visible on the l. the *Étang de Commelle*, on which stands the *Château de la Reine Blanche*, a hunting seat of the Orleans family; it then crosses a highland, descending by *Pierrefitte* to

**St.-Denis** (in Part III.).

**Paris, Gare du Nord.** For cabs, omnibuses, &c., see Part II., General Information.

c. **By Calais and Arras.** The direct route from Calais to Paris is *viâ* Boulogne (see Rtes. *a* and *b*).

The following route, *viâ* Arras, is  $18\frac{1}{2}$  m. longer, but there are several interesting towns on the line. 3 ordinary trains (1st, 2nd, 3rd class) daily in 8 to  $10\frac{1}{4}$  hrs. Fares, 36 f. 55 c., 1st; 27 f. 40 c., 2nd; 20 f. 10 c. 3rd.

	Kil.	Miles.		Kil.	Miles.
Calais to St.-Omer .. ..	42	26	Calais to Longueau (Amiens		
,, Hazebrouck .. ..	62	$38\frac{1}{2}$	Junct.) .. ..	200	124
,, Béthune .. ..	97	60	,, Creil .. ..	276	170
,, Arras .. ..	135	84	,, Paris .. ..	327	203

On leaving the Quai the Rly. skirts the N.W. angle of the Citadel, and runs by the side of the Canal de St.-Omer: it crosses the Canal d'Ardes, near the Pont Sans-Pareil. The country for



some distance inland is low and wet, intersected by ditches, and traversed by rows of pollard willows. It is drained by the Canal de St.-Omer, which falls into the sea at Calais: the tides are kept out by embankments.

**Ardres Stat.** 3 m. to the W. is the *Field of the Cloth of Gold*. The scene of the meeting between Henry VIII. and Francis I., with their suites, in June, 1520, was at Balinghem, midway between the two limits.

### St.-Omer Stat.

*Inns*:—H. de la Porte d'Or et d'Angleterre; H. du Commerce.  
Omnibus 25 c.

A third-rate fortress. Pop. 21,658. On quitting the station enter the town by the *Porte de Lyzel*, leave the *Arsenal* on the l., and follow the *Rue de l'Arsenal* to the *Place du Vainquai*, crossing which, follow the *Rue de l'Abbaye*. At the end of this rue, behind the Abattoir, are the ruins of the famous *Abbey Church of St.-Bertin*, at one time the noblest Gothic monument of French Flanders, destroyed since 1830. The fragment remaining consists of a stately tower built in the 15th cent., and some arches of the nave and the N. transept. From hence go up the *Rue St.-Bertin* to the *Place Sainte-Croix*, and hence take the rues *du Lycée* and *des Classes* to the *Place Sithiu*, from whence a steep ascent leads to the *Ch. of Notre Dame* (M. H.), begun in the 13th and finished in the 15th cent. The S. doorway is a fine specimen of 14th-cent. architecture. There are some good monuments and pictures in the church. In the side aisle on the r. is the colossal statue of Christ seated between the Virgin and St. John on their knees, and popularly known as the *Grand Dieu de Théroouanne*.

The celebrated *Jesuit's College*, founded by Father Persons for young Englishmen, was in the *Rue des Classes*, and is now the *Lycée*. Daniel O'Connell was a pupil in it from 1790 to 1792, when he was transferred to Douai. Several of the conspirators engaged in the Gunpowder Plot were pupils of the same school. *English Ch.*, Rue du Bon Pasteur. 4 m. N.W. are the ruins of the Abbey of *Clairmarais*, in which Thomas à Beckett took refuge in 1165.

The Rly. proceeds across the fine plain of Artois, passing by

**Hazebrouck Junct. Stat.** (*Buffet*), where the Rly. to Brussels

by Poperinghe diverges, contains a fine 15th-cent. church dedicated to *St.-Nicholas*. *Inns*: Trois Chevaux; St.-Georges.

**Béthune** Junct. Stat.: the tower of its ch. dedicated to *St.-Vaast* is seen between trees; the belfry is a remarkable structure, dating from the year 1388; there are some fine Flemish houses of the 15th and 16th cents. in the town, and several manufactories of sugar from beetroot in the neighbourhood. From this passing by

**Lens** Junct. Stat. to

**Arras** Junct. Stat. (*Buffet*.)

*Inns*:—H. Petit St.-Pol; H. du Griffon.  
Omnibus 30 c.

Pop. 26,565. A first-class fortress, seated on the Scarpe, has quite the character of a Flemish town, especially in its *Grande Place*, surrounded by Gothic gable-faced houses, terminating in scallops and scroll-work supported on open arcades. On one side of the Petite Place stands the *Hôtel de Ville*, a very elegant structure in the latest Gothic, something resembling our Elizabethan, built 1510, surmounted by a fine *Beffroi*, 246 feet high.

The *Cathedral* is rich in relics, amongst others a blood-stained rochet said to have been worn by Thomas à Beckett at the time of his assassination.

Robespierre was born here in 1759 in a house in the *Rue des Rapporteurs*. During the Reign of Terror the atrocious *Joseph Lebon* used frequently to stand in one of the balconies of the theatre in order to view the execution of his victims in the *Place* beneath.

Rlys. branch off from here to Douai, to St.-Pol and Étaples, and to Doullens and Longpré.

A new route from *Calais* to *Arras* (distance 90 m.) will shortly be opened *viâ Iambres, Fruges, Anvin* and *St.-Pol*, passing at *Balinghem* through the centre of the *Field of the Cloth of Gold*, and at *Verchin* within 3 m. of the battlefield of *Azincourt*.

The Rly. passes *Achiet-le-Grand* (4 m. to the S.E. is the site of the indecisive battle of Bapaume, fought Jan. 3, 1871), and afterwards follows the river *Ancre* to

**Corbie** Stat. The Rly. next crosses the *Somme* 3 times, and passes some considerable peat-works.



Longueau Junct. Stat. (*Buffet*),  $2\frac{1}{2}$  m. from Amiens (passengers for Amiens and Boulogne or Chaulnes and Tergnier change carriages here): the Rly. thence to Paris is described under Rtes. *a* and *b*.

*d.* and *e.* By **Folkestone and Boulogne** (from Charing Cross and Cannon St. Stats., S.E.R.) : sea passage ( $25\frac{1}{2}$  N.M. =  $29\frac{1}{2}$  S.M.)  $1\frac{1}{2}$  to  $2\frac{1}{2}$  hours. The starting time of the tidal trains of the *day service* varies from 7.20 A.M. to 3.10 P.M., and of the cheap *night service* from 2.52 P.M. to 9.25 P.M. No saving is effected by taking through single tickets by the day tidal service. The charge for *private cabins* on board the steamers is, *on deck* 20s., *below* 15s. They should invariably be engaged beforehand by writing to the Superintendent of Steamships S.E.R., Folkestone. The charge for a large steamer between Folkestone and Boulogne is 75*l.*; for an ordinary steamer, 52*l.* 10s.

Folkestone,  $76\frac{1}{2}$  m. from London; time 1 h. 50 m. (*Inns*:—\*Pavilion H., table-d'hôte, very good; West Cliff H.); Refreshment room at the Rly. Stat. The trains run alongside the steamers.

At **Boulogne** the steamers of the *day service* arrive at and start from the *Quai Bonaparte* alongside the trains, where there is a *Buffet*. The steamers of the *night service* arrive at and start from the *Quai des Paquebots*, which is a little more than  $\frac{1}{2}$  m. from the station. Through passengers are conveyed there in omnibuses free of charge. The train in connection with the night service steamer starts at 6.15 A.M., arriving at Paris 1.40 P.M. Coupés, Coupélits, &c., are charged the same as from Calais.

*St.-Omer* (40 m.) and *Arras* (98 m.) may be visited from here by branch Rly. *viâ* Hesdigneul ( $5\frac{1}{2}$  m.), or a trip may be made by Rly. *viâ* *Étaples* (17 m.) to *Montreuil* (24 m.), *Blangy* (44 m.), for the battlefield of *Azincourt* (distant 3 m.), and *Arras* (79 m.), in each case regaining the main line to Paris at *Longueau Junct.*

For the Rly. journey from Boulogne to Paris, see Rtes. *a.* and *b.*

*f.* By **Boulogne direct**, in steamers of the Gen. Steam Nav. Co.,\* from Irongate and St. Katharine's Wharf daily (sea passage 118 N.M. = 136 S.M.). Fares to Boulogne 10s. and 7s.; return tickets available for a month, 15s. 6d. and 11s., steward's fee included. The steamers usually start at hours varying between 6 P.M. and

\* Tickets to be obtained at 71 Lombard St., E.C., and 37 Piccadilly Circus, W.

5 A.M.; when they leave early in the morning, passengers can embark on the previous evening. Passage to Boulogne 9 to 12 hrs., of which about 6 are in the Thames, or in its estuary as far as the N. Foreland, and through the Downs. 2nd class passengers may travel in the chief cabin on payment of 4s. 6d. extra. The refreshment charges are: *chief cabin*, breakfast, 1s. 6d. or 2s.; luncheon, 1s. 6d.; dinner, 3s.; *fore-cabin*, breakfast, 1s. or 1s. 6d.; luncheon, 1s.; dinner, 1s. 6d. The charges for landing and conveying luggage to the Stat. at Boulogne are given in a note to the table on p. 3. If a commissionaire is employed to clear the luggage at the Custom House, he is entitled to charge 50 c. for the first or only package, and 25 c. for every other. The steamers arrive at and start from the *Quai des Paquebots*, which is a little more than  $\frac{1}{2}$  m. from the Stat.

Omnibus to the Stat. or town 50 e., with 66 lbs. of luggage 75 c.

*g.* and *h.* By **Newhaven, Dieppe, and Rouen**: The *night* tidal service starts from Victoria at Stat 7.50 P.M. and from London Bridge at 8.0 P.M., excepting Sundays, arriving at Paris at times varying between 9.15 A.M. and 2.17 P.M., according to tide. The *day* tidal service, which only runs from the middle of June to the middle of October, starts from Victoria at hours varying from 6.50 A.M. to 12.45 P.M., and from London Bridge 10 minutes later. The charges for *private cabins* on board the steamers are: for *paddle-box cabins*, one passenger 11s., two or more, 16s.; *quarter-deck cabins*, one passenger 20s., two or more, 30s. Application should be made to the Superintendent of Steamships L.B.S.C.R. Newhaven. At holiday seasons, cheap excursion tickets available for a fortnight are issued to Paris and back, 1st class 36s., 2nd class 27s.

N.B.—Passengers are *strongly recommended* to engage berths in the steamers beforehand, *especially in summer*, otherwise they may fail to obtain accommodation for sleeping or resting.

NEWHAVEN,  $56\frac{1}{2}$  m. from London; time  $1\frac{3}{4}$  h. *Inn*: London and Paris H. The trains run alongside the steamers. Sea passage, 64 N.M. =  $73\frac{3}{4}$  S.M. in 4 to 6 hrs.

**Dieppe.** *Buffet* with Lavatories and Dressing Rooms at the Gare Maritime.

*Inns*:—Grand H. de Dieppe; H. des Étrangers; Grand H. des Bains; H. de la Plage; H. Royal (dear); H. du Rhin et de Newhaven; H. de Bristol; H. de François, all first class, in the Rue Aguado facing the sea; H. du Nord et Victoria; H. de Londres.

Cabs by day, *the course*, for 2 persons, 1 fr. 25 c. ; for 4, 1 fr. 50 c. ; by night, 2 fr. and 2 fr. 50 c. ; *per hour*, by day, for 2 persons, 1 fr. 50 c. ; for 4, 2 fr. 50 c.

22,003 Inhab. Situated on a small harbour formed by the river Arques. Dieppe is one of the chief fishing-ports in France.

The streets are regular, and display few specimens of antiquity, in consequence of the bombardment of the town by the English in 1694.

The *Ch. of St.-Jacques* has a fine 14th cent. doorway surmounted by a beautiful rose-window. The transepts are the oldest part, built in the 13th cent., as were perhaps the arches of the choir : the nave is a little later, and the roof and many of the side chapels are not older than the 15th. The screens and other carvings in the side aisles deserve notice. Near the ch. is a *statue* of the brave *Admiral Duquesne*, a native of Dieppe.

The picturesque *Castle*, on the tall cliff at the W. end of the town, built in the 15th cent., is now a barrack, and modernised.

The *manufacture of carved ivory* is almost peculiar to Dieppe.

Dieppe is much frequented as a watering-place in summer. The \**Établissement des Bains* situated on the beach, nearly under the castle, is replete with every convenience—newsrooms, concert, ballrooms, and a band plays here in the afternoon. The W. pier, *Jetée de l'Ouest*, is a pleasant walk. In 1881, 40,328 passengers embarked for England, and 39,573 landed from it at this port.

*English Ch. Service*, Sunday at 1 P.M., in the ch. Rue Desmarest.

The *Environs of Dieppe* present several interesting excursions. About 2 m. to the E., on the cliffs above the sea, is a camp capable of holding many thousand men, called *la Cité de Limes*, once attributed to Cæsar, but now supposed to be Gallic.

A most interesting walk, or a pleasant excursion by boat, may be taken to the ruins of the *Castle of Arques*, situated in the valley of the Béthune, at its junction with the Arques, less than 4 m. S.E. of Dieppe. The *Donjon* and its enclosure date probably from the time of our Henry II., who rebuilt the castle at the end of the 12th cent. ; other portions are not older than the 16th cent. The main entrance remains flanked by 2 massive towers of immense size ; and portions of the piers of the drawbridge which led to it are still standing, but the 3 successive arches of the gateway are torn into nearly shapeless rents. An obelisk to commemorate the victory of Henry IV. over the League in 1589 stands on the brow of the hill, on the opposite side of the valley.

5 m. from Dieppe, at the pretty *village of Varengeville*, stands *le Manoir d'Ange*, the richly decorated Renaissance chateau of



Ango, the merchant,—the host and friend of Francis I., now converted into a farmhouse.

						Kil.	Miles.
Dieppe to Rouen	..	..	..	..	..	61	38
„	„	„	„	„	„	121	75
„	„	„	„	„	„	143	89
„	„	„	„	„	„	174	108
„	„	„	„	„	„	201	125

The steamers run alongside the trains at the *Gare Maritime* on the Quai Henri IV.

The extra charge for a seat in a *coupé* to Paris is 6 fr.; the *coupé* holds 4 passengers.

2 Express trains (1st and 2nd cl.) daily in  $4\frac{1}{4}$  hrs.; 4 ordinary trains (1st, 2nd, 3rd cl.) in 6 to  $6\frac{3}{4}$  hrs. Fares 20 fr. 65 c., 1st; 15 f. 50 c., 2nd; 11 f. 35 c., 3rd. The saving on through tickets from London to Paris is 6s. 5d. 1st cl. and 4s. 4d. 2nd cl.

A tunnel at Appeville, a little more than 1 m. long, carries the Rly. into the valley of the Scie, up which it runs for more than 18 m., crossing it 22 times. It is enlivened by several mills in the midst of meadows and of orchards, one of the characteristic features of Normandy, which is a cider, not wine-producing, province.

The summit-level of the line is attained through the long and deep cutting of Frichemesnil, leading into the Vallée de la Clères; l., a branch Rly. goes off to Amiens by Montérollier Buchy and Serqueux.

The Dieppe Rly. joins the line from Rouen to Havre, near

#### Malaunay Stat. and the *Viaduct* of 8 arches.

The line of houses, factories, and chimneys, interspersed with villas, orchards, and gardens, almost uninterrupted, from Malaunay to Rouen, may remind an Englishman of the clothing district of the W. of England.

Before entering Rouen a pretty view is obtained of the hills which border the Seine; the Rly. then plunges into long tunnels under the N. suburb of the town, the station being in an open space between two of them.

#### Rouen Stat. An excellent *Buffet* at the Station.

*Inns*:—H. d'Angleterre, Cours Boïeldieu, good; H. de France, Rue des Carmes; H. d'Albion, H. de Paris, both on the Quai; H. de la Poste; H. Victoria; H. de Dieppe, near the Stat.

Cabs, by day, *the course*, 1 fr. 50 c.; *per hour*, 2 fr.; by night (12 to 6 A.M.) *the course*, 2 fr. 50 c.; *per hour*, 3 fr.

104,721 Inhab. This capital of ancient Normandy is agreeably seated on the Seine, and yields to no provincial city of France in its majestic and venerable aspect, in historic associations, and in magnificent buildings. Its narrow streets of gable-faced, timber-fronted mansions, are giving place to broad stately avenues; it is a focus of trade, and the chief seat of the cotton manufacture in France.

The Seine, here more than 1000 ft. broad, is accessible for vessels of 1000 tons.

A *Boulevard*, occupying the place of the old fortifications which resisted Henry V. of England and Henri IV. of France, runs round the old town nearly in a semicircle, touching the Seine at its two extremities.

*Itinerary.*—From the Rly. Stat. take the *Rue Ernest Leroy*, cross the *Boulevard* and go down the *Rue Jeanne d'Arc*, past the *Tour du Donjon* as far as the *Rue St.-Patrice* on the r. for the *Ch. of St. Patrice*; thence resume the way along the *Rue Jeanne d'Arc* as far as the *Square de Solferino* on the l., cross the garden of the square to the *Rue de l'Hôtel de Ville*, passing the ruined *Ch. of St.-Laurent* on the l., follow this rue to the *Hôtel de Ville* and *Ch. of St.-Ouen*; thence go down the *Rue de la République* to the *Ch. of St.-Maclou*—opposite the front of this ch. is the *Rue St.-Romain*, which leads to the front of the *Cathedral*, passing the beautiful N. doorway, which is called the *Portail des Libraires*. From the cathedral follow the *Rue de la Grosse Horloge* as far as the *Rue Thouret* on the r., turn up this street to visit the *Palais de Justice*. Return to the *Rue de la Grosse Horloge* and follow it to the *Vieux Marché*, in which is the *Théâtre Français*; from thence turn to the l. to visit the *Statue of Jeanne d'Arc* and the *Hôtel Bourgtheroulde* in the *Place de la Pucelle*. From thence take the *Rue St.-Georges* to the *Rue de la Vicomté*, on the l. of which is the *Ch. of St.-Vincent*; and from thence continue onwards to the *Quais* for the *Statue of Boieldieu*, the *Bridges*, and the *Haute Vieille Tour* on the *Quai de Paris*. The *Musée des Antiquités* and the *Musée de Céramique* are at the top of the *Rue de la République*, not far from the Rly.

The *Hôtel de Ville*, open daily from 10 to 4 or 5, a building of Italian architecture, attached to the N. transept of the ch., formed part of the monastery of St.-Ouen. Besides the municipal offices, it contains the *Public Library*, comprising 115,000 volumes, many of which are anterior to the year 1500, and 3000 MSS., amongst which is the *Grail of Daniel d'Aubonne*, a marvel of art and patience. The *\*Musée des Tableaux* contains the Virgin presiding over a meeting of the Saints, by *David Gerard of Bruges*; the predella of an altar-piece, by *Perugino*; St. Francis in ecstasy, by



*Agostino Caracci*; the Justice of Trajan, by *Eugène Delacroix*; a Holy Family, by *Mignard*; the Virgin and the Infant Jesus, by *Vanloo*; Portrait of Corneille, by *Philippe de Champaigne*; amongst others a picture each by Rubens, Titian, Tintoretto, Paolo Veronese, Caravaggio; and several good pictures of the French and Dutch schools.

The *\*\*Ch. of St.-Ouen* surpasses the cathedral in purity of style, and is inferior only as regards monuments.

The first stone of the existing edifice (for 4 other churches had preceded it) was laid 1318 by Abbot Jean Roussel; the choir, the chapels, and nearly all the transept, were completed in 21 years, and the nave and tower finished by the end of the 15th cent. The W. front, long unfinished, was completed (1845–1853) by the addition of 2 flanking steeples, surmounting 3 deep-set portals. Above the cross rises the central tower, 269 feet high, a model of grace and delicacy. The S. portal, called *des Marmousets* from figures of the animals carved on it, is a Gothic work scarcely to be surpassed. Over the door, the Death and Assumption of the Virgin, with the statue of St.-Ouen beneath.

The interior (450 ft. long, 85 ft. wide, 108 ft. high) is peculiarly light and graceful. It is lighted by 125 windows, all of which are painted, and there are 3 noble rose-windows. The stranger should look into the holy-water basin (*bénitier*) close to the W. door, which reflects the whole of the building in perspective.

A pretty *Public Garden*, whose great ornament, however, is the adjacent ch., extends along the N. side of St.-Ouen, behind the Hôtel de Ville; it was originally the convent garden. Within it, attached to the ch., stands an apse, with round-headed windows in the style of the 11th cent.

The *\*Ch. of St.-Maclou* ranks third among the churches of Rouen in beauty. Its grandest feature is its triple porch; it is a fine specimen of the florid architecture of the 15th cent., and the sculpture adorning it is of exquisite taste and beauty of execution. *Obs.* the wooden doors, beautifully carved with Scripture subjects, in bas-relief (by Jean Goujon), and the winding stair of stone near the W. entrance, leading to the organ-loft. There is much painted glass in the windows.

The *\*\*Cathedral* of Notre-Dame occupies with its W. front one side of a small square, formerly the fruit and flower market. The vast proportions of this grand Gothic façade, its elaborate and profuse decorations, are very impressive. The projecting central porch and the whole of the upper part were the work of Cardinal d'Amboise (1509–1530); the lateral porches are of 13th cent., and chaster style. Of the 2 stately flanking towers, that

of *St.-Romain*, on the N., rests on walls older than any other part of the building (13th cent.): it may be profitably ascended on account of the view. The right-hand, or S.W. tower, called *Tour de Beurre*, because built (between 1485 and 1507) with the money paid for indulgences to eat butter in Lent, is a far more beautiful structure, surmounted with an elegant circlet of stone filigree. The central spire is a cage of cast-iron bars intended to replace one of wood destroyed by lightning in 1822. It reaches to a height of 485 ft.

The N. and S. fronts are in a style resembling the Decorated of England, with geometric tracery. The very beautiful N. door, called *Portail des Libraries*, was not finished until 1478. The opposite one leading to the S. transept, called *Portail de la Calende*, and nearly of the same age and style, is ornamented with bas-reliefs from the history of Joseph.

The *interior* measures 435 ft. in length, and the height of the nave is 89½ ft. It is in the Early Pointed style. The 3 rose-windows, in the nave and transepts, are very fine in size and decoration. In the end chapel, on the S. side of the nave, is the tomb and effigy of Rollo, first Duke of Normandy, and opposite to it that of his son William Longue-Épée: but the figures are not older probably than the 13th cent.

The *Choir*, separated from the nave by an incongruous Grecian screen, was built between 1280 and 1300. The carving of the stalls, executed 1467, is very elaborate. The finest and oldest painted glass is to be found in the chapels of the choir aisles; it is of the 13th cent. Small lozenge-shaped tablets of marble, let into the pavement of the choir, mark the spots where the heart of Richard, Cœur-de-Lion, and the bodies of his brother Henry (died 1183), of William son of Geoffroy Plantagenet, their uncle, and of John Duke of Bedford, regent under Henry VI. (1435), were interred. Their monuments, much injured by the Huguenots in 1562, when all parts of the church suffered more or less, were removed, and lost until 1838, when the *effigy of Richard I.*, a rude statue 6½ feet long, was dug up from under the pavement. His "lion heart" was also found still perfect, and is now deposited in the tomb, after having been for years kept in the Museum. In 1857 the effigies of Henry II. and the regent Duke of Bedford were also found, and placed in the *Lady Chapel* behind the high altar, which contains the splendid monuments of Cardinal George d'Amboise, Archbishop of Rouen and minister of Louis XII., and his brother, a magnificent structure of marble, in the style of the Renaissance (1525). On the l. side, the monument, in white and black marble, of the Duc de Brézé, grand seneschal of Normandy; husband of



Diane de Poitiers, mistress of Henry II., by whom it was erected; it is attributed to Jean Goujon, or Jean Cousin.

A rich florid Gothic niche at the side, surmounted by a stone canopy of open work and intervening stems, was erected at an earlier period to Pierre de Brézé, grandfather of the preceding, killed in 1465.

The \**Rue de la Grosse Horloge* was, previous to the demolitions of 1860, one of the oldest and most picturesque in Rouen. It is so called from the antique clock-tower on the S. side, built 1389. The arch which spans the street and connects the tower with the former *Hôtel de Ville* was constructed in 1511.

The \*\**Palais de Justice* is a very interesting specimen of civic Gothic architecture, which may vie with some of the town-halls of the Low Countries. It has since 1842 been repaired and completed. It lines 3 sides of a square; the wing on the l. is the *Salle des Procureurs*, built 1493, as a sort of exchange for merchants to meet in. It is a handsome hall, with an open roof, like a ship's hull reversed, 160 ft. long and 53 ft. high. The body of the building in the centre was raised 6 years later by Louis XII. for the *Cour de l'Echiquier* of Normandy, the ancient supreme tribunal of the duchy.

The chamber in which the parliament of Normandy met is now the *Salle de la Cour d'Assises*. It has a fine roof of black oak, set off with gold.

The *Place de la Pucelle*, marked by a contemptible modern statue placed upon a fountain, serves to record the fate of the heroic and unfortunate Jeanne D'Arc, who was burned alive as a sorceress, May 30, 1431. The actual place of her execution is however now covered by the stage of the Théâtre Français.

On one side of this *Place* is the \**Hôtel de Bourgtheroulde*, constructed at the end of the 15th and beginning of the 16th cent., by William le Roux, seigneur of Bourgtheroulde. It is built round a courtyard, and its inner wall is ornamented with bas-reliefs of marble, representing the interview of the Cloth of Gold, and the procession of the two kings Henry VIII. and Francis I.

The very old edifice called *Les Halles*, between the cathedral and the stone bridge, used as a cloth-hall for the sale of the manufactures of Rouen, occupies the site, and seems to have formed part of the ancient palace and *Vieille Tour*, in which our King John is said to have imprisoned and finally murdered his nephew Prince Arthur in 1202.

\**Musée des Antiquités* (open free Sundays and Thursdays 12 to 4, at other times for a fee of 1 fr.), Rue de la République, is interesting, and highly creditable to the administration of the department, by

which it was founded, 1833-4. The following enumeration will give an idea of the nature of the objects preserved here :—The door of the house in which Pierre Corneille was born ; many Roman and Gallic tombstones, coffins, &c., dug up at Rouen and other places in the Dépt. de la Seine-Inférieure ; many fragments of Roman sculpture ; specimens of pottery, glass, mosaics ; inscriptions ; together with a draped female statue of good work, but wanting the head, from the Roman theatre, Lillebonne. Here is one of the best historic collections of *Painted Glass*—including 15 windows, by which the gallery is lighted, from suppressed convents, churches, &c. The shrine of St.-Sever, of oak, covered with copper-plates gilt and silvered, is an elegant piece of workmanship of the end of the 12th cent. : it has been restored.

The *Musée de Céramique* is one of the most instructive collections of pottery and china in France, particularly rich in specimens of the manufacture of Rouen.

In the Rue Jeanne d'Arc is the *Donjon* or *Tour de Jeanne d'Arc*, in which Jeanne is said to have been confined ; it formed part of the citadel built by Philip Augustus in 1205.

The amateur of stained glass should not omit to visit the churches of *St.-Godard*, containing 2 windows 32 ft. high and 12 wide, of the 16th cent., and many good modern windows ; and of *St.-Patrice*, where there are many more of still greater beauty, executed in the 16th cent. The tower of the suppressed ch. of *St.-Laurent* is very beautiful. These three churches are all near the Rly. stat. The *Ch. of St.-Vincent* has an exquisite Gothic porch, and very fine painted glass likewise. *St.-Gervais*, near the Rly. terminus, is reputed the oldest edifice in Rouen, and one of the earliest Christian monuments in France. The ch. itself was rebuilt in 1872, and the only old part remaining is the circular E. end in the earliest Norman style, beneath which is a *Crypt*, as old probably as the 4th cent., witness the courses of Roman tiles between the layers of rough masonry. The 2 low-arched recesses in the walls are said to have been the graves of St. Mello and St. Avitien, the first archbishop of Rouen. William the Conqueror, tortured by the wound he had received at the cruel sack and burning of Mantes, retired to the monastery of St. Gervais to die.

The old ch. of *St.-Paul*, at the foot of Ste.-Catherine's hill, is one of the most ancient ecclesiastical buildings in Rouen.

Previous to the Revolution there were 36 churches in Rouen, there are now 14 in use ; but there remain many suppressed ones, most of them converted into warehouses.

The great *Corneille* was born here in 1606, and the composer *Boïeldieu* in 1775. A statue of the former by David D'Angers has



been erected on the Pont de Pierre, and of the latter on the Quai de la Bourse.

*Bridges.*—The first bridge over the Seine here was built (1167) by Queen Matilda, daughter of Henry I.; it lasted till the middle of the 15th cent., when it was destroyed, and a bridge of boats substituted for it. In 1829 the upper bridge of stone was completed, and in 1836 the boats were finally replaced by a suspension-bridge 650 ft. long. An opening is left in the centre of this, under a cast-iron arch 82 ft. above the river, to allow masted vessels to pass.

*English Ch. Service* in the English ch. in the Rue Centrale, Ile Lacroix, at 11 A.M.

The \**Mont Ste.-Catherine*, the escarped chalk hill on the E. of the city, rising above the Seine and on the old road to Paris, affords the best distant and panoramic view of Rouen (omnibuses to near the top every  $\frac{1}{2}$  hour).

All along the top of the mount are traces of ditches and foundations of bastions, part of the strong *Fort* occupied by the Marquis de Villars and the soldiers of the League during the siege of 1591, which were captured by Henri IV., and dismantled by him.

Not far from St. Catherine's is *Blosseville-Bon-Secours*, much resorted to by pilgrims. A splendid modern \**Gothic Church*, gorgeously painted internally, and adorned by painted windows, has been built to replace the ancient chapel. The lower part of the walls is covered with ex-voto tablets, and the ch. and the view from it well deserve a visit.

It will be worth while to drive out to the château of *Canteleu*, on the road to Caudebec, on account of its beautiful view.

After leaving Rouen Stat. the Rly. to Paris enters a tunnel, emerges, and crosses the valley of *Darnétal* with its numerous manufactories, enters another tunnel under the hill of Ste.-Catherine, and emerges to cross the Seine. From the bridge there is a beautiful view of Rouen on the rt. The Rly. then runs along the plain, crosses the Seine again near the large manufacturing town of Elbeuf on rt., and then a third time. From near Gaillon Stat. may be seen on a lofty cliff some miles on the l. the ruins of *Château Gaillard*, a strong fortress built by *Richard Cœur de Lion*, and subsequently the scene of the murder of Margaret, wife of Louis X. The Rly. here runs by the side of the river, through a lovely country; occasionally through a short tunnel. Vines are first met with near

**Vernon Junct. Stat.** An old town with a good Gothic ch. begun in the 12th cent., and a conspicuous tower called the *Tour des Archives*, which formed part of a castle built by Henry I. of England.

Beyond this is the tunnel of Rolleboisc,  $1\frac{1}{3}$  m. long. Near *Rosny-sur-Seine* Stat. stands the château of Sully, which afterwards belonged to the Duchesse de Berry.

**Mantes Junct. Stat. (Buffet.) Inn:** H. Grand Cerf. The Rly. to Caen and Cherbourg and Honfleur and Trouville branches off here on rt. The ch. is a fine Gothic building with handsome towers. It was at the siege of this town that William the Conqueror received the injury of which he subsequently died at Rouen.

The Rly. continues along the banks of the Seine, often very picturesque. *Poissy*, on rt., has a very fine Gothic ch. The Rly. traverses the forest of *St.-Germain*, the palace standing prominently on a hill to the r., and then enters the plain of Paris, very monotonous, but relieved by glimpses of pleasant scenery where the bends of the Seine are crossed. Before reaching Paris the hill and strong fort of *Mont Valérien*, are seen on the rt.

**Paris Terminus, Rue St.-Lazare.** See Part II. (Introduction), for cabs, omnibuses, &c.

*i.* By **Dieppe, Serqueux, Gisors, and Pontoise.** This route to Paris is 21 m. shorter than that *viâ* Rouen, and will, probably, be eventually adopted in place of it. Beauvais may be visited by this route by making a détour of 9 m. *viâ* Gournay and Persan-Beaumont.

					Kil.	Miles.
Dieppe to Neufchatel en Bray	..	..	..	..	34	21
„ Serqueux Junc...	..	..	..	..	49	30½
„ Gournay .. ..	..	..	..	..	74	46
„ Gisors .. ..	..	..	..	..	99	61½
„ Pontoise .. ..	..	..	..	..	139	86
„ Paris .. ..	..	..	..	..	168	104

Three ordinary trains (1st, 2nd, 3rd class) daily in  $5\frac{3}{4}$  to  $6\frac{3}{4}$  hrs. Fares: 20 fr. 65 c., 1st; 15 fr. 50 c., 2nd; 11 fr. 35 c., 3rd.

On leaving Dieppe, the line follows the *Béthune*, passing on the r. *Arques*, with its historic castle; *Bures*, with a fine 13th-cent. ch. and tower 200 ft. high; on the l. *Mesnières*, containing a splendid Renaissance château; *Neufchatel en Bray*, famous for its cream-cheeses (*bondons*), and possessing a ch. built between the 12th and 16th cents., with a handsome portal to

**Serqueux Junc.**, from whence Rlys. branch off to the l. to *Abancourt* and *Amiens*, and to the r. to *Buchy* and *Rouen*. *Forges-les-Eaux*, 2 m. from Serqueux, is beautifully situated and contains some renowned mineral springs. From *Serqueux* the rly. runs in the valley of the *Epte* to

**Gournay** (r.), *Inn*: H. du Nord, which contains the ch. of St. Hildevert, a good specimen of 12th-cent. architecture; from hence a line branches off to *Beauvais* (18 m.), see below. Following the picturesque valley of the Epte, the Rly. passes *Serifontaine*, containing a ch. with some good painted glass; and reaches

**Gisors** Junc. on the r. (*Buffet*.) Pop. 4,000.

*Inns*:—H. de l'Écu; H. des Trois Poissons.  
Omnibus 30 c.

Here is a castle of the 12th cent., enlarged by Henry II. of England, and now in ruins, consisting of massive walls and towers with a polygonal *donjon* in the centre. In the *Tour du Prisonnier* are some sculptures representing the Passion, carved, with the point of a nail, by an unknown prisoner, supposed by some to be one Nicolas Poulain. The *Ch. of St.-Gervais* has a fine Renaissance portal, some good painted glass, and some good sculpture attributed to *Jean Goujon*. *Trye-Château*, 2 m., contains a ch. with a handsome façade and some richly sculptured windows, and *Mairie* dating from the 12th cent. 1½ m. S.E. of Trye is the *Dolmen de Gamerfontain* or *des Trois Pierres*. There is another at *Bellas* 2½ m. from Gisors. The *Château of Dangu*, 6½ m., Count Lagrange's racing stud.

Passing *Chaumont-en-Vexin*, the Rly. ascends with a beautiful view (l.) to *Liancourt*, and after passing through several cuttings reaches

**Pontoise**, situated on an eminence (l.) commanding a fine view and containing the *Ch. of St.-Maclou*, with varied architecture, dating between the 12th and 16th cents. It has some good painted glass and a picture of the *Descent from the Cross*, by Jouvenet.

2 m. S. are the remains of the Abbey of *Maubuisson* (M. H.) founded in 1236 by Blanche of Castille, and the scene of the orgies of Margaret of Burgundy, wife of Louis X.

From *Pontoise* through *Achères* and *Colombes* to **Paris**—Gare St.-Lazare.

**Beauvais** (*Buffet*). This town may be visited by branching off at *Gournay*, distance 18 m. 5 ordinary trains daily in 50 min. to 1½ hr. Fares 2 fr. 70 c., 1st; 2 fr. 05 c., 2nd; 1 fr. 50 c., 3rd.

*Inns*:—H. d'Angleterre; H. du Cygne; H. de l'Écu.

Omnibus 30 c.

17,525 Inhab. The chief town of the Dépt. de l'Oise is situated at the confluence of the *Avelon* and the *Thérain*, in a fertile valley



surrounded by wooded heights. The siege to which it was subjected by Charles the Bold in 1472 is memorable for the heroic defence of Jeanne Hachette and the women of Beauvais.

From the station take the *Avenue de la Gare* to the Government *Manufacture des Tapisseries* on the l., founded in 1664, where carpets and tapestry of renowned character are made. Thence follow the *Rue St.-Thomas* and the *Rue des Prêtres* to the Ch. of *St. Étienne* (M.H.). The nave, side aisles and transept (12th cent.) of this ch. form one of the finest examples of the transition from Romanesque to Gothic. The choir is 15th cent. In one of the chapels is a fine *Jesse tree*. From hence the *Rue de l'Écu* leads to the *Hôtel de Ville*, in which is preserved the standard wrested from the Burgundians by Jeanne Hachette, and which is yearly carried in procession in the month of October. The *Place de l'Hôtel de Ville* is decorated with her statue, designed by Dubray and erected in 1862. From hence by the *Rue Neuve-Saint Sauveur* we turn to the l. by the *Rue du Châtel* to the *Cathedral* (M.H.) dedicated to *St. Pierre*, begun in 1225 on a plan of too great magnitude to permit of its completion. The works were in fact stopped when it was half finished, and the building consists of little more than a choir and transepts. The façades of the transepts are fine examples of the flamboyant style. The S. transept is surmounted by a noble rose window. The choir, 153½ feet in height, is the loftiest known, and has a marvellously light and graceful appearance. The windows are filled with painted glass in the best style of art. The walls are covered with tapestries manufactured in the town. The monument of Cardinal Forbin-Janson is by Coustou (1738). Amongst many other curious objects in the cathedral is an astronomical clock constructed 1860-68 by M. Vérité of Beauvais, which comprehends 90,000 different movements and executes a great number of functions. The sacristan will set the mechanism in motion at any time for 50 c.

On the W. of the cathedral is a ruined building styled the *Basse Œuvre* (M.H.), one of the most ancient buildings in France (6th or 7th cent.), and which served as a cathedral up to the 13th cent. In the *Rue Loysel* is the *Palais de Justice*, formerly the Bishop's Palace, a curious building of the 15th and 16th cent., embodying some remains of Gallo-Roman walls and a tower. A number of curious old houses are to be found in the streets surrounding the cathedral. The *Musée* close by contains some pictures of the Flemish school and a collection of antiquities and medieval curiosities.

The route from *Dieppe* to *Paris* may be rejoined at *Gisors*: 4 ordinary trains daily in 1¼ hr. Distance to Gisors, 22 m.; to Paris,

64½ m.; or the more direct routes to Paris may be taken—1. *viâ Persan-Beaumont* (49 m.), 4 ordinary trains daily in 2¼ to 3 hrs. Fares 9 f. 70 c., 1st; 7 f. 30 c., 2nd; 5 f. 30 c., 3rd. 2. *viâ Creil* (54½ m.), 7 ordinary trains daily in 1¾ to 2½ hrs. PARIS: Gare du Nord.

*j.* By **Littlehampton and Honfleur.** From Victoria and London Bridge Stats. on Mondays and Wednesdays at hours varying from 6.35 A.M. to 7.15 P.M. Fares to Honfleur, 21s., 1st; 15s., 2nd; 12s., 3rd. Return tickets available for a month, 31s. 6d., 1st; 22s. 6d., 2nd; 18s., 3rd. The French portion of the route lies through some most picturesque scenery and through some very quaint old towns.

**Littlehampton**, 62½ m. from London; time, 2 to 3¼ hrs. *Inns*: Terminus H.; Norfolk H. The Rly. runs alongside the steamers. Stat. ¼ m. distant. Sea passage, 102 N.M. = 117½ S.M. in 8 to 11 hrs.\*

### Honfleur.

*Inns*:—H. Cheval Blanc, Quai des Bateaux à Vapeur; H. de la Paix; H. des Armes de France; English Boarding House, Maison du Mont Joli, Côte de Grâce.—Terms in summer about 42s. per week.

Omnibus to the Hotels or Stat. 30 c.; with luggage, 50 c.

Porterage.—Large boxes and portmanteaux, 50 c. each; bags, hat-boxes, &c., 10 c. each.

The steamers arrive at and start from the *Quai Quarantaine*, which is ¼ m. from the Station.

9478 Inhab. Situated in an amphitheatre at the base of some picturesquely wooded hills. The *Ch. of Sainte Catherine*, of the 15th cent., is most curious, being built entirely of wood and plaster, a street divides it from its tower; it contains some old carving and one or two good pictures. The *Cours d'Orléans* forms a pleasant promenade, and there are numerous beautiful walks in the neighbourhood; a fine view may be obtained from the chapel of *Notre Dame de la Grâce*, on the hill above the town. *English Ch.* in the *Rue St. Clair*, service every Sunday. Steamers to Havre twice a day, in 35 min.; fares, 2 frs., 1 fr., and 50 c.; and daily (from June to )October to Rouen, calling at *Quillebeuf*, *Caudebec* and *Duclair*, in about 7½ hrs.; fares, 6 fr. 60 c. and 5 fr. 50 c.

						Kil.	Miles.
Honfleur to	Pont l'Evêque	..	..	..	..	25	15½
„	Lisieux	..	..	..	..	42	26
„	Serquigny	..	..	..	..	84	52
„	Evreux	..	..	..	..	125	77½
„	Mantes	..	..	..	..	175	108½
„	Paris	..	..	..	..	233	143½

\* This service will probably soon be transferred to Newhaven.

4 ordinary trains (1st, 2nd, 3rd cl.) daily in 6½ to 8 hrs. Fares, 28 fr. 70 c., 1st cl.; 21 fr. 50 c., 2nd; 15 fr. 75 c., 3rd.

On leaving *Honfleur* the Rly. affords a beautiful view of the Seine and then ascends a narrow valley to *Quetteville*, thence through a tunnel 1¾ m. long to **Pont l'Evêque** junc., where the rly. from *Trouville-Deauville* joins, thence along the valley of the *Touques* to

**Lisieux** junc., Pop. 12,520 (*Inns*: H. de France, H. d'Espagne), from which lines run to *Caen* and *Cherbourg* and to *Orbec*. Lisieux is prettily situated, and contains a great many picturesque old houses of the 15th and 16th cents., principally in the *Grande Rue*, the *Rue des Boucheries*, and the *Rue aux Fèvres*. The *Ch. of St.-Pierre*, formerly a cathedral, reconstructed in 1141 and finished 1233, has a fine façade, contains some good architecture of the early pointed style, and some curious stalls of the end of the 13th cent. The lady chapel was built as an expiation by Pierre Cauchon, bishop of Beauvais, one of the judges of Jeanne d'Arc. Henry II. of England was married to Eleanor of Guienne in this Cathedral. The *Ch. of St.-Jacques* is a light and elegant ch. of the end of the 15th cent. and contains some very fine painted glass, some Renaissance stalls, and a very curious picture of a miracle in connection with the relics of *St.-Ursin*, repainted in 1681. The *Bishop's Palace*, now converted into courts and a prison, contains a *Salle* with a fine pannelled ceiling and a picture by *Jacques Stella*. There are a few good pictures in the *Musée*, which formed part of the Palace and adjoins the pretty *Jardin Public*.

Continuing our route, we arrive at **Bernay** (*Inn*: H. Lion d'Or) situated in a beautiful valley watered by the *Charentonne* and the *Cosnier*. The upper part of the tower of the *Ch. of Sainte-Croix* is profusely decorated with rich 15th-cent. carvings—it contains some good modern painted glass. *Notre-Dame-de-la-Couture* has a fine flamboyant portal. The ancient abbey, founded in the 11th cent., has been converted into a *town-hall*, *prison*, and *market-hall*.

At **Serquigny** Junc. a rly. branches off to *Glos-Montfort* and *Pont Audemer*.

The Rly. then ascends the pretty valley of the *Rille* to **Beaumont-le-Roger**, which contains some picturesque ruins of the priory of



the *Trinity* (M.H.) of the 12th and 13th cent., and the *Ch. of St.-Nicholas*, containing some very fine flamboyant architecture and some splendid glass of the Renaissance period. Passing *Conches*, which contains an abbey and a castle in ruins, the Rly. follows from *Bonneville* the course of the river *Iton* to

**Evreux**, Pop. 13,550 (*Inns*: H. du Grand Cerf, H. du Mouton; omnibus 30 c.), beautifully situated in the valley of the river. The *Cathedral*, frequently altered between the 11th and 18th cent., is nevertheless an imposing building with much richly decorated stonework. The square central tower is surmounted by a wooden spire built by Cardinal La Balue. The lady chapel is a charming specimen of flamboyant architecture, and the painted glass in the ch. is remarkably fine and well preserved. The *Bishop's Palace* presents some curious details. At the west end of the town is the *Ch. of St.-Taurin* (M.H.), built about 1026, and preserving a good deal of Norman work. The outer wall of the S. transept is ornamented with an arcade of semi-circular arches, the panels of which are prettily diapered with red and blue tiles. In the *crypt* is the tomb of *St. Taurin*. The *sacristy* contains the *shrine of St.-Taurin*, a remarkable piece of silversmith's work of the 13th cent. The belfry or *Tour de l'Horloge*, north of the cathedral, is an elegant building of the 15th cent. Evreux contains many picturesque timber-framed houses, and there are several beautiful walks in the neighbourhood.

The Rly. next passes on to **Bueil Junc.**, 5 m. from which is *Epieds*, near which is the column commemorating the battle of *Ivry*, erected on the spot where Henry IV. rested. This monument was raised by Napoléon I. in 1804 to replace one destroyed during the Revolution.

Hence to **Mantes Junc.**, where Routes *g* and *h* are joined.

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*h.* By **Southampton** and **Havre**, from the Waterloo Bridge terminus, every Mon., Wed. and Fri., at 9 P.M.

**Southampton**, 78 $\frac{3}{4}$  m. from London, time 2 $\frac{3}{4}$  hrs. *Inns*: Radley's H.; South-Western H. The trains run alongside the steamers.

Sea passage 104 N.M. = 120 S.M., 20 N.M. of which are inside the Isle of Wight. Time 9 to 12 hrs.

**Havre** (Fr. *le Havre*, formerly *Havre de Grâce*).

*Inns*:—H. Frascati, good, on the beach; H. de l'Europe, near the Quai; H. de Bordeaux, Place Louis XV.; H. de l'Amirauté; Grand Quai; H. de Normandie, H. de Richelieu, H. d'Angleterre, all in the Rue de Paris. The Hôtel Continental, a fine new building, is now in course of erection on the Boulevard François I.

Cabs, by day, *the course*, 1 fr. 40 c.; *per hour*, 1 fr. 80 c.; by night (12 to 6 A.M.), 2 fr. 10 c. In the suburbs, *per hour*, 2 fr. 25 c. Omnibus to the station, 50 c.; luggage extra. *Porterage*, large boxes, 50 c.; truckload of luggage (belonging to one person), 1 fr. 50 c.

The station is nearly a mile from the *Grand Quai*, at which the steamers stop. Omnibuses pass between the two every half-hour, but the fare is not included in the through fare.

1st. class through passengers leave Havre at 12.10 P.M., arriving at Paris, 4.35 P.M. 2nd class passengers leave at 9.30 A.M. or 12.19 P.M., arriving at Paris, 4.15 P.M. or 7.35 P.M.

102,615 Inhab. The chief and most thriving maritime town of France in the Channel, situated on the N. side of the estuary of the Seine. It is quite modern, owing its foundation to Francis I. (1516), and its prosperity to the judicious enactments of Louis XVI., though it has received its great impulse since 1815. Its principal street is the Rue de Paris, extending from the new Hôtel de Ville to the entrance of the port.

The harbour consists of the Avant-Port or tidal harbour, at low-water left dry; the docks called Bassin du Commerce (14 acres) in front of the theatre; the Bassin de la Floride; Bassin Vauban, near the Rly. Stat.; the Entrepôt Dock; the Bassin de l'Eure, in which the Atlantic steamers lie; the Bassin de la Citadelle; the Bassin de la Barre; and the Bassin du Roi, covering altogether 131 acres, with a total length of quay of more than 5½ m. The principal foreign trade is with America, North and South.

It is the chief *cotton port* of France, furnishing this commodity to the manufacturers of Rouen, Lille and St.-Quentin, and from these cities it again receives the manufactured goods for exportation. Havre is the principal port of communication between France and the United States.

The N. jetty is the principal promenade, and very amusing it is at high water. The height of Ingouville commands a fine view of the estuary of the Seine. The *Pavillon Mont-désir* at St.-Adresse, which formerly belonged to Queen Christine, is converted into an Hotel and Casino.

The town was delivered over to the keeping of Queen Elizabeth by the Prince de Condé, leader of the Huguenots, 1562, and the command of it was entrusted to Ambrose Dudley, Earl of Warwick; but the English were ejected within a year, after a most obstinate siege.

*English Protestant Chapel* in the Rue Mexico; service at 12 and 3.30 on Sundays.

The *Museum* and *Picture Gallery* are in the old Palais de Justice in the *Vieux Marché*. On the Grand Quai at the end of the Rue de Paris are statues of B. de St.-Pierre (author of 'Paul and Virginia') and of Casimir Delavigne, both natives of Havre.

On the Boulevard de Strasbourg are the *Hôtel de Ville*, built 1855, and the *Bourse*, built 1880, both very handsome buildings.

The *Theatre* in the Place Louis XVI., at the extremity of the Bassin du Commerce, is one of the most striking buildings in the town.

The Norm. ch. of *Graville*, 2 m. on the Rouen road, is very prettily situated and well worth a visit.

Steamers to *Honfleur* twice a day in 35 min., fares, 2 f., 1 f. and 50 c.; to *Caen* daily in 3 hrs., fares 6 fr. and 5 fr.; to *Trouville* in 1 hr., fares 2 fr., 1 fr. 25 c. and 75 c.; to Pont Audemer, fare 1 fr. 50 c.; and to Rouen (from June to October, calling at *Honfleur*, *Quillebeuf*, *Caudebec* and *Duclair*) in about 8 hours, fares, 6 fr. 60 c., and 5 fr. 50 c.

In 1881, 12,500 passengers embarked for England and 9256 landed from it at Havre.

					Kil.	Miles.
Havre to Yvetot	..	..	..	..	51	31½
„ Rouen	..	..	..	..	89	55
„ Vernon	..	..	..	..	149	92½
„ Mantes	..	..	..	..	171	106
„ Paris	..	..	..	..	228	141½

1st. cl. express daily in 4½ hrs.; 2 express trains (1st and 2nd cl.) in 4½ and 4¾ hrs; and 5 ordinary trains (1st, 2nd and 3rd cl.) in 6 to 8 hrs. Fares, 28 f. 10 c., 1st; 21 f. 50 c., 2nd; 15 fr. 45 c., 3rd. The saving on through tickets from London to Paris is 16s. 9d. 1st cl., and 12s. 8d. 2nd cl.

The Rly. on leaving Havre has the pretty hill of *Graville* on one side and the estuary of the *Seine* on the right. *Harfleur* ch. (15th cent.), close to the Rly., has a beautiful Gothic spire. The town is memorable for its siege and capture by Henry V. in 1415. Henry VII. sailed from hence in 1485 to wrest the crown of England from Richard III. The country through which the Rly. proceeds is at first very pretty and like England, until it reaches



the high plains of the **Pays de Caux** and **Yvetot**, commemorated in Beranger's song of the *Roi d'Yvetot*. Beyond this the Rly. descends and crosses the verdant and thriving valleys of Barentin and Malaunay, seats of the cotton manufacture, by long and lofty viaducts, and then reaches

**Rouen**, where Routes *g* and *h* are joined.

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*l.* **By the Thames and Havre.**—By steamers of the Gen. Steam Nav. Co. every Thursday, at hours varying between 9 A.M. and 5 P.M. Sea passage 193 N.M.=222 S.M., in 20 to 24 hours. For those who like the sea this is a very pleasant route in summer time. Fares to Havre, chief cabin, 13s.; fore cabin, 9s. Return tickets available for a month, 20s. 6*d.* and 14s. These tickets are also available to return by the Company's steamers *viâ* Boulogne, Route *f*. The saving on through tickets to Paris is 2s. 4*d.* 1st cl. and 1s. 8*d.* 2nd cl. Refreshment tariff described under Route *f*. For landing arrangements, &c., see Route *k*.

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*m.* **By Dunkirk**, direct from Fenning's Wharf, near London Bridge, on Thursdays and Saturdays (sometimes oftener),\* at hours varying from 1 P.M. to midnight. Fares to Dunkirk, 10s. and 7s.; return, 15s. and 10s. 6*d.*; Steward's fee, 1s. Refreshment tariff: *Breakfast* or *Tea*, 1s. 6*d.*; *Dinner*, 2s. Sea passage 110 N.M.=126½ S.M.; time, 10 to 12 hrs.

Through fares to Lille, saloon and 1st class rail, 14s.; saloon and 2nd class, 12s.; fore cabin and 3rd class, 10s. The saving on these tickets is 4s., 1st class; 4s., 2nd class; and 1s. 6*d.*, 3rd class.

### Dunkirk.

*Inns*:—H. de Flandre; H. Chapeau Rouge.

Cab to the Stat., for 2 persons with luggage about 3 fr. Luggage on hand-truck about 1 fr. 50 c.

The steamers arrive at and start from the *Quai des Hollandais*, which is about ½ m. from the Stat. Omnibus 50 c., luggage extra.

Pop. 36,644. A fortified town and seaport, which has belonged at different times to Flanders, Spain, Burgundy, England, and France. The *Ch. of St.-Eloi*, begun in 1440, is in a very dilapidated

\* Tickets to be obtained of Messrs. W. H. Carey and Sons, 34, Mark Lane, E.C.

condition; *Jean Bart* is buried in it. The belfry, formerly the tower of the ch., now separated from it by the Rue de l'Église, is 208 ft. high; it contains a celebrated chime of 11 bells, which plays a variety of airs on Saturdays and Sundays from 11 to 12. The ch. of *St.-Jean-Baptiste* (Rue de la Panne) possesses a *Christ with the reed*, by Van Dyck; a *Holy Family*, by Guido; and several other pictures, as well as a Christ in marble, attributed to Canova. The pilgrimage chapel of *Notre-Dame des Dunes* contains a multitude of curious ex votos. There is a striking statue of *Jean Bart*, not the least like him, in the *Place Jean Bart*. The *Établissement des Bains* at Wisse Morne is replete with every requisite for the amusement of visitors and the comfort of bathers. There is safe and easy bathing on a splendid stretch of level sand. The *Parc de la Marine* forms a pleasant promenade. Eng. Ch. service in the Rue des Vieux Remparts.

				Kil.	Miles.
Dunkirk to Hazebrouck	..	..	..	40	25
„ Arras	..	..	..	113	70
„ Longueau Junc...	..	..	..	178	110½
„ Paris	..	..	..	305	189½

2 express trains (1st and 2nd class) daily in 6 hrs., and 3 ordinary (1st, 2nd, and 3rd class) in 7 to 9¼ hrs. Fares, 37 fr. 55 c., 1st; 28 fr. 15 c., 2nd; 20 fr. 65 c., 3rd.

**Bergues** (5 m.) contains a remarkable belfry of great height, the chimes of which play on Sundays and Mondays from half-past 11 to noon. The *Ch. of St.-Martin* contains some good pictures, and the *Museum* some valuable pictures, books, and MSS. from the suppressed abbey of *St.-Winnoc*. **Cassel** (18 m.) contains a curious *Hôtel de Ville*. From the terrace of the town more than 30 towns and 100 villages may be seen on a clear day, with the aid of a glass. There is also a very fine view from *Mont Cassel*, 515 ft. high, near the town.

Route *c* is joined at **Hazebrouck Junc.**

**Lille** (*Buffet*). This town may be visited by branching off at *Hazebrouck*, a détour of 37 m. from the line to Paris. Hazebrouck to Lille, 28 m. 4 express and fast trains in 50 min. to 1 hr.; 6 ordinary trains in 1¼ hr. Fares, 5 fr. 25 c., 1st; 3 fr. 95 c., 2nd; 2 fr. 90 c., 3rd.

*Inns*:—H. de l'Europe; H. de France; H. de Gand; H. du Buffet at the Stat.

Omnibus, day, 30 c., with luggage 50 c.; night, 50 c. and 75 c. Cabs, the *course*, day, 1 horse, 1 fr. 25 c., 2 horses, 1 fr. 50 c.; *per hour*, 1 fr. 75 c. and 2 fr.; *per day* from 7 A.M. to 8 P.M., 12 fr. and 14 fr.; night fares are double the day fares.

Pop. 177,943. An important manufacturing town and first-class fortress. The *Hôtel de Ville*, built on the site of *Palais de Rihour*, erected by Jean-sans-Peur, and of which the *Salle du Conclave* has been preserved, contains on the second storey the gallery of paintings, one of the richest in France, and the *Musée Wicar*, comprising 68 designs by Raphael and 197 by Michael Angelo. The *Ch. of La Madeleine*, Rue Pont Neuf, contains the Adoration of the Shepherds, by Rubens, and Christ on the Cross, by Van Dyck. The *Ch. of Sainte-Catherine*, near the Rue Royale, contains the martyrdom of Sainte-Catherine, a masterpiece by Rubens, and the statue of *Notre-Dame de la Treille*, venerated from the 11th cent. The *Bourse*, begun in 1652, is the most curious public building in the town. The *Porte de Paris*, a triumphal arch erected in 1682; and the *Portes de Gard* and *de Roubaix*, constructed by the Spaniards in the Renaissance style, formed part of the old fortifications. The column to commemorate the siege by the Austrians in 1792, stands in the Grande Place. *Lille* also contains a *Citadel*, *Hôtel de Préfecture*, *Palais de Justice*, *General Hospital*, and two *Theatres*. The Boulevards and gardens about the town are well laid out.

To **Paris** 155 m., *viâ Douai* 20 m. and **Arras** June. 36 m., where route *c* is rejoined.

3 express trains daily (1st class) in  $4\frac{1}{2}$  to  $4\frac{3}{4}$  hrs. 6 ordinary trains (1st, 2nd, 3rd class) in  $6\frac{1}{4}$  to  $8\frac{1}{4}$  hrs. Fares, 30 fr. 80 c., 1st; 23 fr. 10 c., 2nd; 16 fr. 90 c., 3rd.



## Part II.—GENERAL INFORMATION.

*Arrival in Paris*—A. *Passports*.—B. *Money, Measures, and Weights*.—C. *Hotels*.—D. *Restaurants*.—E. *Cafés*.—F. *Cabs*.—G. *Reading Rooms*.—H. *Paris Directory*.—I. *Time Tables*.

**Arrival in Paris.** Families will do well to desire the keeper of the hotel they may have selected to send a carriage to wait for them. A private omnibus (*omnibus de famille*) is more economical and equally comfortable. The charges for these omnibuses are—*Gare de St.-Lazare*, for an omnibus holding 7 persons, by day (from 6 A.M. to midnight), 5 fr.; by night, 6 fr. *Gare du Nord*, omnibus with one horse, holding 7 persons and their luggage, from 3 to 6 fr., according to the number of persons carried; for a larger omnibus with 2 horses, and to hold 12, 4 to 10 fr. Any excess of luggage over 100 kilog. charged at 1 c. per kilog. The charge for a *fourgon* or *baggage waggon* is 1 fr. per 100 kilog., with a minimum charge of 6 fr. These omnibuses and fourgons may be obtained by writing beforehand to the Railway Company in the form indicated below.\* *Omnibus des chemins de fer* are in attendance at the *Gare du Nord*, to convey persons to different quarters of the town—fare, 70 c.; but every parcel of luggage under 30 kilog. in weight is charged 30 c.; over that weight 5 c. per 5 kilos. *Cabs* (*voitures de place*) by day (6 A.M. to midnight), with 2 seats, 1 fr. 50 c.; with 4 seats, 2 fr.; by night, 2 fr. 25 c. and 2 fr. 50 c., with 25 c. for each package of luggage up to 3 carried *outside*, all above 3 gratis; small packages carried inside are not charged for (see below under *Cabs and Carriages*, and in Part III. under *Omnibus*.)

\* MONSIEUR,

Veillez avoir l'obligeance de tenir à ma disposition un omnibus pour ( )  
personnes pour le train arrivant à Paris à h. m. { du matin  
de l'après-midi } le (date)

Je vous prie, monsieur, d'agréer mes salutations empressées.

A. B.

A Monsieur

Le Chef du Service de l'Entreprise,  
Gare du Nord, or,  
Gare de St.-Lazare,  
PARIS.

**A. Passports.** The French Government professes to allow British subjects to enter and leave France and travel freely in it without a passport. As, however, local authorities are sometimes sceptical as to the nationality and objects of travellers, and as the passport may often be required to procure admission to public buildings, and will

always serve as a certificate of identity and nationality, *British subjects are strongly advised not to travel in France without a Foreign Office passport*, which can be procured (charge 2s.) at the Foreign Office, between 11 and 4, on delivering or sending a *letter of application* from any banking firm in the United Kingdom, or a *certificate of identity* signed by any mayor, magistrate, justice of the peace, minister of religion, physician, surgeon, solicitor, or notary resident in the United Kingdom. Bankers have printed forms of application, and will furnish one to any of their customers.

Certificates of identity may be in the following form:—

(Dated, &c.) The undersigned (*mayor, &c., as the case may be*), residing at (*town, &c.*), hereby certifies that A. B. (*Christian name and surname at length*), whose signature is written beneath, is a British subject and requires a passport, as he intends to travel on the Continent *accompanied by his wife, children, sisters, and servant—Christian name and surname of servant at length—who is a British subject.*

(Signed) J. F. (*usual signature*).

Signature of the above-named A. B. (*usual signature*).

The letter or certificate must be enclosed addressed to the Chief Clerk, Foreign Office, London, with the word "Passport" on the cover, and left at or sent to the Foreign Office. The applicant may either apply at the Passport Department in the Foreign Office in person, or send a distinctly signed order for the passport, which will be delivered on payment of 2s.

Persons living in the country can apply by letter enclosing a post-office order for 2s. (postage stamps will not be received), payable to the Chief Clerk, Foreign Office, at the post-office, Charing Cross, and the passport will be sent by post.

The passport must be signed by the bearer in the proper place, and he should take great care to write his name very legibly, otherwise he is liable to be kept waiting whilst the functionaries through whose hands it will pass are deciphering it.

Messrs. Dorrell & Son, No. 15, Charing Cross, or Messrs. Lee and Carter, 440, West Strand, will obtain the passport and procure the visas on receiving the letter of application or certificate, and will also mount the passport in a book, to save it from wear.

Passports are not required at the several ports, the traveller having only to give his name; nor is a *Permis d'Embarquement* any longer necessary for British subjects going on board the steamers at the French sea-ports.

## B. Money, Measures, and Weights.

### MONEY.

In France, accounts are kept in *francs* and *centimes* (or hundredth parts), the coinage being arranged on the decimal system; 1 franc contains 10 *décimes* (or double sous), and each *décime* 10 *centimes*.

## FRENCH MONEY AT PAR.

*Silver Coins* :—

				£	s.	d.	
Piece of 1 franc	=	100 centimes	=	20 sous	=	0 0	9½ English.
,, ¼ franc	=	25 centimes	=	5 sous	=	0 0	2¾
,, ½ franc	=	50 centimes	=	10 sous	=	0 0	4¾
,, 2 francs	=	200 centimes	=	40 sous	=	0 1	7
,, 5 francs	=	500 centimes	=	100 sous	=	0 3	11½

*Gold Coins* :—

100-franc piece	.. .. .	=	3 19	1
50-franc piece	.. .. .	=	1 19	6½
20-franc piece	.. .. .	=	0 15	9¾
10-franc piece	.. .. .	=	0 7	11
5-franc piece	.. .. .	=	0 3	11½

*Copper Coins* :—

Décime, or 2-sous piece	.. .. .	=	0 0	0¾	<sup>8</sup> / <sub>10</sub>
5 centimes = 1 sou	.. .. .	=	0 0	0¼	<sup>9</sup> / <sub>10</sub>
1 centime	.. .. .	=	0 0	0	<sup>19</sup> / <sub>200</sub>

*N.B.* To find the value of centimes, bear in mind that the *Tens* are all pennies, and the *Fives* halfpennies: thus 75c. = 7½d.—25c. = 2½d.—15c. = 1½d. within a fraction, but near enough for all practical purposes. The intrinsic value of the franc is 9·49d.

To reduce French francs into English money where minute exactness is not required, it is only necessary to divide the amount of francs by 25 or to substitute 4 for 100, thus :—

<i>Francs.</i>	=	£
100	=	4
1,000	=	40
10,000	=	400
100,000	=	4,000
1,000,000	=	40,000

The Bank of France issues *notes* for 1000, 500, 200, and 100 francs, which are legal tender throughout the Republic.

## FOREIGN COINS REDUCED TO THEIR VALUE IN FRENCH CURRENCY AT THE PAR OF EXCHANGE.\*

	=	<i>fr. c.</i>
English sovereign .. .. .	=	25 29
,, shilling .. .. .	=	1 26
Dutch guilder .. .. .	=	2 05
German mark .. .. .	=	1 24
Austrian florin (paper) .. .. .	=	2 08
Italian lira .. .. .	=	1 00

\* The rate of exchange varies from day to day.



FRENCH FRANCS AND CENTIMES REDUCED TO THEIR VALUE IN ENGLISH POUNDS, SHILLINGS, AND PENCE, AT 25 FRANCS FOR £1.

Cts.	£	s.	d.	Fr.	£	s.	d.	Fr.	£	s.	d.
5	=	0	0	0 $\frac{1}{4}$	9 $\frac{9}{10}$	1	=	0	0	0	9 $\frac{1}{2}$
10	=	0	0	0 $\frac{3}{4}$	8 $\frac{8}{10}$	2	=	0	1	7	30
15	=	0	0	1 $\frac{1}{4}$	7 $\frac{7}{10}$	3	=	0	2	4 $\frac{1}{2}$	40
20	=	0	0	1 $\frac{3}{4}$	6 $\frac{6}{10}$	4	=	0	3	2	50
25	=	0	0	2 $\frac{1}{4}$	4 $\frac{4}{10}$	5	=	0	4	0	60
30	=	0	0	2 $\frac{3}{4}$	3 $\frac{3}{10}$	6	=	0	4	9 $\frac{1}{2}$	70
35	=	0	0	3 $\frac{1}{4}$	2 $\frac{2}{10}$	7	=	0	5	7	80
40	=	0	0	3 $\frac{3}{4}$	1 $\frac{1}{10}$	8	=	0	6	4 $\frac{1}{2}$	90
45	=	0	0	4 $\frac{1}{4}$	0	9	=	0	7	2	100
50	=	0	0	4 $\frac{3}{4}$	0	10	=	0	8	0	200
55	=	0	0	5-	9 $\frac{9}{10}$	11	=	0	8	9 $\frac{1}{2}$	300
60	=	0	0	5 $\frac{1}{2}$	8 $\frac{8}{10}$	12	=	0	9	7	400
65	=	0	0	6-	7 $\frac{7}{10}$	13	=	0	10	4 $\frac{1}{2}$	500
70	=	0	0	6 $\frac{1}{2}$	6 $\frac{6}{10}$	14	=	0	11	2	750
75	=	0	0	7-	5 $\frac{5}{10}$	15	=	0	12	0	1,000
80	=	0	0	7 $\frac{1}{2}$	4 $\frac{4}{10}$	16	=	0	12	9 $\frac{1}{2}$	5,000
85	=	0	0	8-	3 $\frac{3}{10}$	17	=	0	13	7	10,000
90	=	0	0	8 $\frac{1}{2}$	2 $\frac{2}{10}$	18	=	0	14	4 $\frac{1}{2}$	100,000
95	=	0	0	9-	1 $\frac{1}{10}$	19	=	0	15	2	

ENGLISH MONEY REDUCED TO ITS VALUE IN FRENCH FRANCS AND CENTIMES.

	Fr.	Cts.		Fr.	Cts.		Fr.	Cts.
1 penny	0	10 $\frac{1}{2}$	12 shillings	15	0	15 £ sterl.	375	0
2	0	21	13	16	25	16	400	0
3	0	31 $\frac{1}{2}$	14	17	50	17	425	0
4	0	42	15	18	75	18	450	0
5	0	52 $\frac{1}{2}$	16	20	0	19	475	0
6	0	63	17	21	25	20	500	0
7	0	73 $\frac{1}{2}$	18	22	50	30	750	0
8	0	84	19	23	75	40	1000	0
9	0	94 $\frac{1}{2}$	1 £ sterl.	25	0	50	1250	0
10	1	5	2	50	0	60	1500	0
11	1	15	3	75	0	70	1750	0
1 shilling	1	25	4	100	0	80	2000	0
2	2	50	5	125	0	90	2250	0
3	3	75	6	150	0	100	2500	0
4	5	0	7	175	0	200	5000	0
5	6	25	8	200	0	300	7500	0
6	7	50	9	225	0	400	10,000	0
7	8	75	10	250	0	500	12,500	0
8	10	0	11	275	0	1000	25,000	0
9	11	25	12	300	0	5000	125,000	0
10	12	50	13	325	0	10,000	250,000	0
11	13	75	14	350	0			

## WEIGHTS AND MEASURES.

A uniform decimal system of coins, weights, and measures was introduced into France in 1790, and since 1840 takes the place of all others. In this new system all the measures of length, superficies, and solidity, the unit of weight and the unit of money, are derived from one fundamental measure of length, called MÈTRE, and equal to the ten-millionth part (0·0000001) of the distance from the pole to the equator = 3·2808992 English feet.

From this are derived the *gramme* or unit of weight = 15·43235 English grains; *litre* or unit of measure of capacity = 1·7596 imperial pint; and the *are* or unit of land measure = 0·02471 acre.

On these units the other weights and measures are named by prefixes: the prefixes which express multiples are Greek; the prefixes which express fractions are Latin; thus:—

Myria-	—	mètre =	10,000	Mètres.
Kilo-	—	mètre =	1,000	, ,
Hecto-	—	mètre =	100	, ,
Deca-	—	mètre =	10	, ,
	—	Mètre =		Mètre.
Deci-	—	mètre =	one-tenth	of a mètre.
Centi-	—	mètre =	one-hundredth	, ,
Milli-	—	mètre =	one-thousandth	, ,

The same prefixes are applied to grammes, litres, and ares; the following are commonly used:—

Mètre	=	3·2810	English feet	=	3 feet 3·37 inches.
Kilomètre	=	0·6210	English mile	=	$\frac{1}{2}$ mile 213 yds. 2 inches.
Kilogramme	=	2·2046	lbs. avoird.	=	2 lbs. 5·26 ounces.
Litre	=	1·7596	Imp. pints.		
Hectolitre	=	21·9950	Imp. gal.	=	22 Imp. gal. very nearly.
Hectare	=	2·4710	acres	=	$2\frac{1}{2}$ acres nearly.

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1 French pied (old)	=	1·06578	English feet.
1 French pied métrique	=	one-third	of mètre.
1 French toise (old)	=	1·95	mètres.
1 French ligne (old)	=	2·256	millimètres.
1 French lieue de poste (old)	=	2 miles 743	yards.
1 French lieue (new)	=	2 miles 854	yards.
1 French livre (old)	=	1·078	lbs. = 1 lb. $1\frac{1}{4}$ oz.
1 French livre (new)	=	one-half	of a kilog.
1 French arpent	=	0·5107	hectare.
1 French setier	=	1·56	hectolitres.
5 kilom.	=	3	English miles 188 yds.
8 kilom.	=	5	Eng. miles all but 50 yds. 8 in.
50 kilogr.	=	1	cwt. very nearly.

The comparison between the English and the French weights and measures is taken from the late researches of Prof. Miller (Ph. Trans., 1857); the French measures from the Almanach du Bureau des Longitudes, 1858.

TABLE A.—FRENCH MÈTRES REDUCED TO ENGLISH FEET.

Mètres.	English Feet and Decimal Parts.	Mètres.	English Feet and Decimal Parts.	Mètres.	English Feet and Decimal Parts.
1	3·281	20	65·618	300	984·270
2	6·562	30	98·427	400	1312·360
3	9·843	40	131·236	500	1640·450
4	13·123	50	164·045	600	1968·539
5	16·404	60	196·854	700	2296·629
6	19·685	70	229·663	800	2624·719
7	22·966	80	262·472	900	2952·809
8	26·247	90	295·281	1000	3280·899
9	29·528	100	328·090		
10	32·809	200	656·180		

TABLE B.—FRENCH MÈTRES INTO ENGLISH YARDS.

1 mètre equal to 1·09 yards.	20 mètres equal to 21·86 yards.
2 ,, ,, 2·18 ,,	30 ,, ,, 32·79 ,,
3 ,, ,, 3·27 ,,	40 ,, ,, 43·72 ,,
4 ,, ,, 4·36 ,,	50 ,, ,, 54·75 ,,
5 ,, ,, 5·45 ,,	60 ,, ,, 65·58 ,,
6 ,, ,, 6·54 ,,	70 ,, ,, 76·51 ,,
7 ,, ,, 7·63 ,,	80 ,, ,, 87·44 ,,
8 ,, ,, 8·72 ,,	90 ,, ,, 98·27 ,,
9 ,, ,, 9·81 ,,	100 ,, ,, 109·36 ,,
10 ,, ,, 10·93 ,,	

TABLE C.—ENGLISH YARDS INTO MÈTRES.

1 yard equal to 0·914 mètres.	20 yards equal to 18·288 mètres.
2 ,, ,, 1·829 ,,	30 ,, ,, 27·432 ,,
3 ,, ,, 2·742 ,,	40 ,, ,, 36·576 ,,
4 ,, ,, 3·658 ,,	50 ,, ,, 45·720 ,,
5 ,, ,, 4·572 ,,	60 ,, ,, 54·864 ,,
6 ,, ,, 5·488 ,,	70 ,, ,, 64·000 ,,
7 ,, ,, 6·400 ,,	80 ,, ,, 73·150 ,,
8 ,, ,, 7·315 ,,	90 ,, ,, 82·292 ,,
9 ,, ,, 8·229 ,,	100 ,, ,, 91·440 ,,
10 ,, ,, 9·144 ,,	



TABLE D.—WEIGHTS.

	Avoird.	Troy.	
Kilogramme . . . . . lbs.	$2\frac{2046}{10000}$	$15432\frac{1}{2}$	grs. or $2\frac{679}{1000}$ lbs.
Hectogramme . . . . . ozs.	$3\frac{5274}{10000}$	$1543\frac{1}{4}$	„
Centogramme . . . . . grs.	$154\frac{1}{3}$	$154\frac{1}{3}$	„
<i>Gramme</i> . . . . . „	$15\frac{4}{10}$	$15\frac{4}{10}$	„
Decigramme . . . . . „	$1\frac{54}{100}$	$1\frac{54}{100}$	„
Milligramme . . . . . „	$\frac{15}{10000}$	$\frac{154}{10000}$	„

*English Weights into French.*

AVOIRDUPOIS.		TROY.	
Ton . . . . .	1016·048 kilogrs.	Pound of 12 oz. . . . .	373·242 grammes.
Cwt. . . . .	50·802 „	Ounce . . . . .	31·103 „
Pound . . . . .	453·592 grammes.	Pennyweight . . . . .	1·555 „
Ounce . . . . .	028·350 „	Grain . . . . .	64·790 centigrs.
Dram . . . . .	001·77 „		

C. **Hotels.** There are upwards of 11,383 Hotels of all kinds in Paris, and more than half the houses in the fashionable parts of the city are fitted, for the accommodation of visitors. Although the gigantic establishments of the *Grand*, the *Louvre*, and the *Continental*, as well as the *Bristol* and *Meurice's* and others of their class, with or without tables-d'hôte, are all hotels in the English sense, the visitor need not breakfast or dine in the house; and at the first two he pays for the meal at the time, whether staying in the hotel or not. The general class of hotel (*Hôtels Garnis*) abounds in the streets opening into the Boulevards des Italiens, such as the Rue du Helder, Rue d'Antin, &c., and usually has a restaurant attached, where breakfast or dinner may be ordered, or even brought up into your own room. In the *Maisons Meublées*, or lodging-houses, one or more apartments may be hired for the period of the traveller's visit, including separate kitchen, &c., if required; and this class of establishment is, perhaps, the most comfortable for families making a stay of more than one week.

The cost of apartments varies greatly according to the style of the hotel or lodging-house, the quarter in which it is situated, the season, and the length of time for which they are taken. In the fashionable quarters of the Chaussée d'Antin, Faubourg St.-Honoré, Champs-Élysées, and Tuileries, a room in a first-class establishment, on the fourth or fifth floor, looking into a court, will not be obtained under 4 fr. or 5 fr. per day, whilst the same sum will secure a front or second-floor room in the Faubourgs Montmartre and Poissonnière, in the neighbourhood of the Palais

Royal, the Rue Croix des Petits Champs, and on the l. bank of the Seine. In second-class hotels in any part, a room can be obtained for 3 fr. per day. The maximum price, per day, of a sitting-room and bedroom, in the first-class hotels, is from 25 fr. to 35 fr., or 20 fr. to 30 fr. on the second floor. By the month the cost varies from 80 fr. to 250 fr., exclusive of attendance.

The most convenient situation for the traveller engaged in sight-seeing, will be the neighbourhood of the Boulevards, from the Faubourg Poissonnière to the Madeleine; the Rue de Rivoli, from the Palais Royal to the Place de la Concorde; the Faubourg St.-Honoré, and the E. end of the Champs Elysées.

#### SELECT LIST OF HOTELS.

*Grand Hôtel*, Boulevard des Capucines. Good situation, close to the New Opera. A vast establishment, with Public Rooms for Tables-d'hôte, Coffee and Reading-rooms, sumptuously fitted, a *restaurant* attached. About 700 rooms in all. *Apartments*: 1st floor, 12 to 40 fr.; 2nd, 10 to 35 fr.; 3rd, 8 to 23 fr.; 4th, 6 to 17 fr.; 5th, 5 to 8 fr.; but the windows of the last are in the roof. Table-d'hôte: *déjeuner*, 11 to 1, 5 fr., including wine, café, and cognac; *dinner*, 6.0 to 6.30 p.m., 8 fr., including tolerable vin ordinaire. Attendance, 1 fr. per day. Bougie, 2 fr., but this charge will be reduced on complaint. Servants, 7 fr. per day.

*Hôtel du Louvre*, Rue de Rivoli, well situated, opposite the Louvre, similar to the Grand Hôtel, both belonging to Joint Stock Companies, but charges somewhat lower. Table-d'hôte: *déjeuner*, 10 to 1, 4 fr., including wine: *dinner*, 6 p.m., 6 fr., including wine. Attendance, 1 fr. per day.

*Hôtel Continental*, opened 1878, a very large house, most splendidly decorated with frescoes, &c., corner of Rue Castiglione and Rue de Rivoli; printed tariff of charges for rooms and meals. Table-d'hôte *déjeuner*, 11 to 12.30, 5 fr.; *dinner*, 6 to 6.30, 7 fr., wine included in both instances.

The *Dining Halls* at all three of these hotels are very large and handsome, and approached through *Reading-rooms*, well supplied with newspapers. Though not staying in one of them, it is worth while to dine at the Table-d'hôte once for the sake of seeing the rooms; the *Menu* is posted at the doors daily. Families, especially with young children, will probably find the private hotels more comfortable, the attendance better, the charges lower, and the society less mixed.

\**Hôtel Bristol*, 3 & 5 Place Vendôme, perhaps the most comfortable in Paris, patronized by our Royal Family, the general rendezvous of the British and foreign aristocracy, and others to

whom expense is no object, but more suited for families than bachelors. There are splendid apartments, furnished with Parisian magnificence and every English comfort. No table-d'hôte, but a good dinner in the coffee-room can be had at 8 fr.

*H. du Rhin*, also in the Place Vendôme, 4 & 6, very good, much frequented by Russian families.

There are several comfortable hotels in the Rue de Rivoli overlooking the Tuileries Gardens, with a sunny look-out in winter, easy access to the Gardens and the Champs-Élysées, and a mile of covered walk under the arcades in rainy weather.

In the Rue de Rivoli: *H. Brighton*, No. 218, clean, quiet, and moderate; *H. Windsor*, No. 226; *H. Wagram*, No. 208; *H. Rivoli*, No. 202; and *H. de la Place du Palais Royal*, No. 172.

\**H. Meurice*, No. 228, the property of the Paris Hotel Company, much improved, and now very good; table d'hôte 6 P.M., 6 fr., without wine.

In the neighbouring Rue Castiglione are the *H. Castiglione*, *H. de Londres*, and *H. Vendôme*.

\**H. Chatham*, No. 17, in the Rue Boffrand near the Rue de la Paix, clean and good; table-d'hôte at 6 fr., without wine; bedrooms 4 to 7 fr.

*H. des Deux Mondes*, 22 Avenue de l'Opéra, a family hotel, in the best situation, well kept, and suited to English tastes; table-d'hôte 6 fr.

*H. Mirabeau*, No. 8 Rue de la Paix; very good (table-d'hôte, 6 P.M., 5 fr.). *H. de Hollande*, No. 20.

*H. de Lille et d'Albion*, 223 Rue St.-Honoré, very good, clean, and comfortable; good table-d'hôte, 5 fr.

*H. St.-James*, 211 in the same street, clean, comfortable, and not expensive as regards apartments; good table-d'hôte. (Entrance also from the Rue de Rivoli, 202.)

*H. de France et de Bath*, 239 Rue St.-Honoré.

*H. St.-Romain*, 5 Rue St.-Roch.

*H. Louis-le-Grand*, 2 Rue Louis-le-Grand, quiet and moderate; fit for ladies and children.

*H. Splendide*, 1 Place de l'Opéra.

*H. Vouillemont*, 15 Rue Boissy-d'Anglas, near the Place de la Concorde, very good.

*H. du Palais*, 28 Cours la Reine, between the Champs-Élysées and the Seine, well suited for families.

*H. Meyerbeer*, Rond-point des Champs-Élysées, good and moderate.

*H. Bedford*, 17 & 19 Rue de l'Arcade, near the Madeleine.

*H. Byron*, 20 Rue Lafitte, comfortable; table-d'hôte, 5 fr., including wine.



*H. de Bade*, 32 Boulevard des Italiens, good position.

*H. Doré et des Panoramas*, 3 Boulevard Montmartre, well situated.

*H. Rougemont*, with good restaurant attached, 16 Boulevard Poissonnière.

*H. Bergère*, 30 bis, 32 & 34 Rue Bergère, large, moderate; table-d'hôte, 4 fr.

*2nd Class.*—The hotels in the Rues du Helder, Taitbout, and de Richelieu, are less frequented by English than by French, Italians, Spaniards, and commercial people generally. The houses near the several Rly. Stations are inferior, and are little frequented, except for the night only: *H. d'Amérique*, Rue de la Madeleine; *H. de Londres et New York*, and *H. de Dieppe*, near the Havre Stat.; *H. du Chemin de Fer du Nord*, in the Rue de Dunkerque, opposite the Northern; *H. de Strasbourg* and *H. de Paris*, near the Strasbourg Stat.; *H. Jules César*, 52 Avenue Ledru-Rollin, near the Lyons Stat. and the Orléans Stat. The hotels in the Faubourg St.-Germain, *H. Voltaire* on the Quai, and *H. du Bon Lafontaine*, 16 & 18 Rue de Grenelle, are the best; whilst those in the Pays Latin, or Students' Quarter, are very third-rate and cheap, being almost exclusively occupied by young men engaged in their University studies or attached to the public schools.

**Maisons Meublées.** *H. du Pavillon de Rohan*, 172 Rue de Rivoli, with fair restaurant adjoining; Messrs. *Ribault*, 25 and 27 Boulevard des Capucines; there are others on that boulevard, facing the Grand Hôtel, and several on the Boulevard St.-Michel.

**D. Dining — Restaurants.** Paris is better provided than London with the means of obtaining a dinner, the number of dining-rooms being much greater. Almost all political parties and the different professions have particular restaurants which the members habitually frequent.

The dining places fall into four groups: (1) Restaurants *à la carte*, where a daily *Bill of Fare* or *Menu* is provided for the choice of the guests; (2) Restaurants *à prix fixe*; (3) *Tables-d'hôte*; (4) *Bouillon* Establishments.

*Restaurants à la carte.* Many of the houses on the Boulevards and a few of those in the Palais Royal are occupied by first-class Restaurants. Splendour of apartments combined with a first-class cuisine is to be found in the Restaurants of the Boulevards des Capucines and des Italiens, and in the Avenue de l'Opéra. At these it is scarcely possible to breakfast under 8 fr. or dine under

10 fr. a head, with vin ordinaire only; while, to call forth the resources of the chef, dinner should be ordered at 15 fr., 20 fr., or more. Most of the leading restaurants have private rooms (*cabinets particuliers*) in which the charges are higher than in the public dining-rooms.

*Restaurants of the Boulevards and the Vicinity.*

Place de la Madeleine, No. 2. *Durand Lequen*. Excellent.

Avenue de l'Opéra, No. 41. *Café de Paris* (Bignon). Elegant, with every luxury.

*Café de la Paix*, Place de l'Opéra. Here the Prince of Wales entertained the Commissioners of the Great Exhibition, 1878.

Boulevard des Italiens: *Bignon aîné* (Café Riche), No. 16. Cookery and wines excellent.

*Maison Dorée*, No. 20. Renowned for its suppers.

*Bignon (Ancien Café Foy)*, No. 38. Excellent.

*Café Anglais*, No. 13. Refined cookery.

*Café Restaurant du Helder*, No. 29. Frequented by officers of the army and navy.

Rue du Helder, No. 7. *Cabaret du Lyon d'Or*. A reproduction of a French tavern of the 16th century. Recherché suppers.

Passage des Princes, Boulevard des Italiens. *Noël Peters*. Excellent and reasonable.

Beyond this fashionable quarter there are restaurants where you can breakfast or dine almost as well at a cheaper rate.

Boulevard Poissonnière: the restaurant *Bréban*, No. 31, frequented by literary men and actors; Restaurant *Rougemont*, No. 9; Restaurant *Poissonnière*, No. 3; all very good.

Boulevard Bonne-Nouvelle, No. 36, *Marguery* (frequented by wholesale merchants), with a terrace.

*Restaurants of the Palais Royal.*

One of the best is the *Café de Chartres (Véfour aîné)*, 79 Galerie Beaujolais; the *Café Duchesne* (late *Véfour*) is also good; *Café d'Orléans*, Galerie d'Orléans, good and moderate; *Café Corazza*, 11 Galerie Montpensier.

*Other Restaurants of the Right Bank.*

Rue St.-Honoré, No. 261, *Voisin* (Bellanger's), opposite the ch. of the Assomption, maintains a high repute for its dishes with truffles. No. 90, *Grande Brasserie du Louvre*, near the Louvre, very good (déjeuner, 2 fr. 50 c., café included).

Rue du Louvre, *Restaurant du Louvre*, No. 10.

Avenue de Clichy, No. 7, *Le Père Lathuile*, an excellent old restaurant with good wine.

Place de la Bourse, No. 13, *Champeaux*, with a covered garden, very good, but dear.

Rue Vauvilliers, No. 29, near the ch. of St.-Eustache, *Pied de Mouton*, famous for its sheeps' trotters, *à la poulette*.

Champs-Élysées, the *Moulin Rouge* and *Restaurant Ledoyen*; both have gardens, and are excellent for open-air dinners.

*Restaurants on the Left Bank.*

Quai des Grands Augustins, No. 51, *Lapérouse*. First-rate cookery in various styles.

Rue de Tournon, No. 33, opposite the Luxembourg, *Foyot*. Cookery and wine both good.

Place de l'Odéon, No. 1, opposite the Theatre, *Café-Restaurant Voltaire*.

Rue Mazet, No. 3 (near the junction of the Rues Dauphine and Mazarine), *Magny*, with excellent cookery and famous for good wine; frequented by literary men.

**Restaurants with spécialités.** *American*.—Restaurant Anglo-American, 39 Boulevard des Capucines.

*English*.—Madeleine Tavern, 9 Place de la Madeleine.

*Italian*.—12 Galerie Montmartre; 9 Passage Choiseul.

*Russian*.—Restaurant Ledoyen, Champs-Élysées.

*Russian and Polish*.—9 Rue de Marivaux.

*Matelotes* (a rich fish-stew, usually composed of eels, carp, trout or barbel, made with wine), 240 Rue St.-Denis, every Friday at 11.45 A.M., 3 fr., wine included.

In the less fashionable quarters of Paris there are innumerable other restaurants, at all prices, down to 17 sous a head; but the English stranger should not go below the second class.

*General Observations.*

*Prices of dishes*.—In ordering dinner at the best houses, it is not necessary to order a "portion" for each person; the dishes (*plats*) served being liberal enough for 2. The price of ordinary dishes varies from 1 fr. 50 c. to 3 fr. each.

*Specialities of French cookery*.—*Consommés* (succulent soups) *Cutlets*, *Entrées*, *Fish with sauce*, *Mayonnaises*, *Terrines* (most or game seasoned with spices, or truffles cooked in earthenware pots and served cold). *Sauces* (*Hollandaise*, egg and lemon; *Marinade*, vinegar and spices; *Matelote*, salmon, mushroom and wine; *Poulette*, egg, butter and vinegar; *Provençale*, piquante; *Ravigote*, roux, vinegar and herbs; *Remolade*, egg and mustard; *Soubise*, onion



and cream ; *St.-Menehould*, flour, milk and parsley ; *Tartare*, mayonnaise and mustard). *Omelettes* (aux fines herbes, au fromage, aux truffes ; or sweet, aux confitures). A *Châteaubriand* is the fillet of steak grilled between two other pieces of meat to preserve the juices, and served with fried potatoes, mushrooms or truffes. *Oysters* are frequently taken as "appetisers" at the commencement of meals. The best are those from *Marennes* (green) and *Cancale*, price about 2 fr. 50 c. the dozen. *Hors d'œuvre*, or relishes, consisting of anchovies, radishes, sardines, olives, &c., are invariably placed on the table at the commencement of *déjeuner* and after the soup at dinner ; the price is sometimes dear. *Cheese* : Fromage de Brie, Camembert (cream cheese), or Roquefort are the best kinds.

*Menus*.—Nothing can be more bewildering to the stranger than to have a *carte*, or printed list, of some dozens of dishes placed in his hand. Those who do not feel able to compose the *menu*, or in other words to order a dinner, can always order dinner at so much a head, from 6 fr. up to 100 fr. ; and if the waiter is requested to select the dishes, and a trifle extra is given him, which will be shared by the cook, to whom the preparation of the dishes has been *recommandé*, the result will usually be satisfactory.

A few *menus* are here given, which the stranger may either dictate to the waiter or write down, until he acquires experience and confidence enough to venture on his own resources.

(1) Plain dinner for two:—1 (portion of) potage à la Julienne (vegetable soup), or Purée aux pois (pea-soup) ; 1 saumon or turbot à la Hollandaise ; 1 côtelettes de mouton panées (cutlets with bread-crumbs), or fricandeau de veau au jus (larded veal) avec 1 pommes frites (fried potatoes) ;  $\frac{1}{2}$  poulet au cresson (roast chicken with water-cresses) ; 1 omelette aux confitures (with jelly).

(2) Good dinner for two:—1 potage Crécy (carrot soup), or à la Bisque (lobster soup) ; 1 sole au gratin (sole baked with mushrooms, chopped shallot and parsley) ; 1 côtelette de mouton, sauce tomate (mutton cutlets and tomato), or 1 filet de bœuf au beurre d'anchois (beef and anchovy sauce) ; avec 1 pommes à la Lyonnaise (potatoes with a little onion) ;  $\frac{1}{2}$  poulet à la Marengo (fowl stewed with vegetables, &c.) ; 1 plombière (iced pudding), or beignets de pommes (apple fritters).

(3) Dinner for three:—2 potage Portugais (carrot soup) ; 1 sole Normande (sole stewed, &c.) ; 2 côtelettes de mouton à la royale (excellent), or à la Soubise (mutton cutlets and slight onion sauce) ; pommes à la maître d'hôtel (potatoes in butter and parsley) ; 1 perdrix aux choux (partridge and cabbage), or  $\frac{1}{2}$  poulet sauté aux champignons (fowl and mushrooms) ; 2 plombière, omelette, or beignets.

The first of these *menus* will, at a *good restaurant*, cost about 5 fr. a head; the second and third, about 7 fr. 50 c. a head, *exclusive* in each instance of wine and attendance.

*Wines*.—The guest is not expected to drink expensive wines, and only pays for  $\frac{1}{2}$  a bottle if it be so stipulated, though the whole bottle be placed on the table. Bordeaux or Burgundy are the most consumed, at prices from 1 fr. 50 c. per bottle upwards. *Beaune*, *Pomard*, *Volnay*, *Nuits*, *Thorins* and *Moulin-à-vent*, at from 3 to 5 fr., are good wines. Iced *Tisane champagne* (light champagne about 6 fr. a bottle) is a favourite drink of Parisians in warm weather.

Ladies may dine at Restaurants without the slightest impropriety or feeling of annoyance.

The waiter expects about 1 sou on each franc spent. In asking for the bill, the colloquial phrase is, "*Garçon, l'addition.*"

**Restaurants à prix fixe.**—At these establishments the ordinary *menu* for a good *déjeuner* at 3 fr. consists of Hors d'œuvre, 2 dishes and dessert with  $\frac{1}{2}$  bottle of vin ordinaire. For dinner at 5 fr., Soup, hors d'œuvre, 3 dishes, salad, an ice and dessert, with a bottle of vin ordinaire or  $\frac{1}{2}$  bottle of superior wine. Visitors would do well to remember that any diminution in these prices in the fashionable quarters of Paris, unless accompanied by a corresponding diminution in the number of dishes, is ordinarily attended with inferior food or inferior cookery or both.

The following are some of the best-known:—*Diner de Paris*, No. 11 Passage Jouffroy, Déjeuner, 3 fr., Dinner, 5 fr.; *Diner du Rocher*, 16 Passage Jouffroy, Déjeuner, 2 fr., Dinner, 3 fr. 25 c.; *Diner Européen*, 14 Boulevard des Italiens, Déjeuner, 3 fr., Dinner, 5 fr. *Darras*, Rue Royale, Déjeuner, 3 fr., Dinner, 5 fr. *Café Restaurant du Nouvel Opéra*, Boulevard Haussmann, No. 11, Déjeuner, 2 fr. 50 c., Dinner, 2 fr. 75 c. Many of the restaurants in the Palais Royal are of this class, as *Laurent Catelain*, Galerie Montpensier, Déjeuner, 2 fr., Dinner, 2 fr. 50 c.; *Catelain aîné* *Diner National*, 173 Galerie de Valois, Déjeuner, 3 fr., Dinner, 5 fr. At *Richard's* and *Tavernier aîné*, both in the Galerie de Valois, and at *Tissot's*, in the Galerie Beaujolais, soup, 3 dishes and dessert, with  $\frac{1}{2}$  bottle of wine, may be had for 2 fr. 50 c. The price and the carte du jour are exhibited at the doors.

**Tables-d'Hôte.** At many hotels there is a table-d'hôte or ordinary from 5.30 to 7 o'clock, price varying from 7 fr. to 3 fr.,

below which English visitors should not go. Any person, whether staying in the hotel or not, can dine at the table-d'hôte, and except at some, which are so popular as to make it necessary to engage a place early in the day, you have only to walk in and take your seat. See under the list of Hotels those where the table-d'hôte is recommended.

**Établissements de Bouillon.** Of these Dining Establishments, originated by a butcher named Duval, there are 16 in the most frequented parts of the city. The following are perhaps the largest and best arranged:—6 Rue Montesquieu, near the Palais Royal; 27 Boulevard de la Madeleine; 21 Boulevard Montmartre; 11 Boulevard Poissonnière; 26 Boulevard St.-Michel. The quality of the dishes and the cookery are both good, but the smallness of the quantity of solid food is a difficulty for the English. A card is handed the diner on entering, containing a priced list of all the dishes supplied, and the waitress (for the service is performed by quietly-dressed females) marks those ordered, and expects a few sous to be left on the table for her. Payment is made at the counter, and the card left at the door. Example of cost of dinner, including wine: napkin, 5 c.; bread, 10 c.; soup, 25 c.; meat, 60c.; vegetables, 30 c.; cheese, 30 c.;  $\frac{1}{2}$  bottle wine, 45 c.; waiter, 15 c.; total, 2 fr. 20 c.

*Lunch.*—At all the restaurants, either *à la carte* or *à prix fixe*, déjeuner à la fourchette may be obtained between 11 and 1.

*Confectioners.*—*Boissier*, 7 Boulevard des Capucines; *Guerre*, 232 Rue de Rivoli, and 2 Rue Castiglione; *Siraudin*, 17 Rue de la Paix; *Aehard*, 17 Boulevard des Italiens; *Gouache*, 17 Boulevard de la Madeleine; *Julien Frères*, 3 Rue de la Bourse; *Lesage-Letureq*, 71 Rue Montorgueil. *Le Marchand de Galeite*, Boulevard St.-Denis.

*Mère Moreau*, 4 Place de l'École, Quai du Louvre, is a renowned house for *fruits à l'eau de vie*.

*Chevet*, 12 Galerie de Chartres in the Palais Royal, and *Potel and Chabot*, 25 Boulevard des Italiens, are famous purveyors of delicacies.

**E. Cafés**—From their number (upwards of 1400) and splendour, the cafés of Paris are one of the characteristic features of the city; and being the daily resort of Frenchmen of all classes, they deserve



to be visited by strangers, being unlike anything to be found at home. They abound in all quarters of the city, especially in the Boulevards, Palais Royal, &c., where some of them are fitted up with a splendour of glass and gilding quite dazzling, and often with a taste which merits no little commendation. They are not, however, confined to the rich—others, on a more humble scale, are adapted for the working and poor man.

A Parisian café is supplied with the chief French journals, and in many cases with the newspapers of England, Germany, and America. It furnishes coffee of excellent quality for breakfast or after dinner, chocolate, tea, beer, with liqueurs, punch, ices, and other refreshments.

*Etables.*—Cutlets, steaks, eggs, omelettes, cold meat and plain salad may be obtained at most cafés.

*Terms in use.*—*Un bock* (formerly *une demi-choppe*) is an ordinary glass of beer. *Une canette* (formerly *une choppe*), a large glass or tankard.

*Un Mazagran* is coffee in a glass to which sugar and water or cognac are added.

*Un Gloria* is coffee with sugar and burnt cognac or rum.

*Grenadine* is a pleasant syrup with aerated water (small bottle, *un demi-siphon*; large, *un siphon*).

N.B.—Aerated waters are only sold in syphons, except at the *Café de la Paix* and one or two other Cafés frequented by the English, where they may be obtained in bottles at 75 c.

*Charges, &c.*—In the morning, a large cup of café au lait with 2 rolls and butter costs 1 to 1½ fr., waiter 10 c. In the afternoon, a small cup (demi-tasse) costs 40 c., with 10 c. to the waiter; this is usually followed by a small glass of cognac or liqueur (petit verre), 30 to 40 c. Tea (thé complet) costs 1 to 1½ fr.

On fine summer evenings coffee, ices, &c., are supplied out of doors; and the streets facing the principal cafés, the Boulevards, Champs-Élysées, &c., are covered with little tables and chairs, occupied by groups of well-dressed ladies and gentlemen sipping coffee and ice, or smoking cigars.

All games at cards (except *Jeux de Hasard*) are allowed in Parisian cafés, but they must not be played for money. Billiards are not played for money, nor are bets made on the game, but the loser generally pays for the tables or for refreshments.

See also *Cafés* mentioned under the head of RESTAURANTS.

### *Cafés in the Palais Royal.*

*Café de la Rotonde*, so called from a circular pavilion within the

garden of the Palais Royal on the N. side, enjoys the exclusive right of placing chairs and tables within the garden in the open air, for which the proprietors pay a large sum annually.

*Café d'Orléans*, under the glass gallery, near the Théâtre Français.

*Cafés of the Boulevards.*

Boulevard des Capucines.—No. 12, *Café de la Paix*, first class. No. 14, *Grand Café*—a magnificent establishment, has 8 billiard-tables; resort of chess-players. No. 1, *Café Napolitain*, celebrated for ices and sorbets. Ices 1½ fr. the portion. This and the *Café Américain*, No. 4, on the other side of the Place de l'Opéra, noisy.

Boulevard des Italiens.—No. 22, *Tortoni*, famed for ices. No. 1, *Café Cardinal*, corner of the Rue Richelieu. No. 38, *Bignon*, corner of the Rue de la Chaussée-d'Antin. No. 29, *Café du Helder*.

Boulevard Montmartre.—*Café Mazarin*, No. 16; *Du Cercle*, No. 14; *De Madrid*, No. 8; *Veron*, No. 13; *Variétés*, No. 9; *de Suède*, No. 5.

Boulevard St.-Martin.—No. 35, *Café de Malte*.

Boulevard du Temple.—*Café Turc*, frequented by the inhabitants of the Quartier du Marais. From a house opposite Fieschi discharged his infernal machine in 1835.

Boulevard Sébastopol.—No. 137, *Taverne Flamande*, near the Boulevard St.-Denis. A reproduction of an old Flemish tavern, with excellent beer and light refreshments.

Rue St.-Honoré.—No. 161, *Café de la Régence*, opposite the Palais Royal, is the resort of *chess-players*. *Rouzé*, No. 23, opposite the Madeleine, good ices.

*Faubourg St.-Germain*.—Rue de l'Ancienne Comédie, No. 13, *Café Procope*, the oldest established in Paris; named from its founder, a Sicilian. When the Théâtre Français stood in this street, this house became the resort of the wits and critics before and after the play,—Voltaire, Piron, Diderot, Fontenelle, &c.

**F. Cabs and Carriages.**—Paris is much better supplied than London with these vehicles, which will be found clean, not dear, and the drivers usually civil. They number 8050.

*Extra charges for luggage carried outside.*—For 1 package 25 c., for 2, 50 c., for 3 or more, 75 c. No charge for hat-boxes, hand-bags, small portmanteaux or other parcels which can be carried in the hand or taken inside the vehicle. Cabmen are bound to load and unload luggage.

*Tickets.*—The driver is bound before starting to hand the hirer a ticket showing his number and the fare.

## Tariff of Fares of Cabs and Carriages, 1882.

	INTERIOR OF PARIS.				BEYOND THE FORTIFICATIONS. Bois de Boulogne Bois de Vincennes, and Communes adjoining Paris.
	From 6 A.M. <i>in summer</i> (Mar. 31 to Oct. 1) and from 7 A.M. <i>in winter</i> (Oct. 1 to Mar. 31) to 12.30 A.M.		From 12.30 A.M. to 6.0 A.M. <i>in summer</i> (Mar. 31 to Oct. 1) and to 7 A.M. <i>in winter</i> (Oct. 1 to Mar. 31).		From 6 A.M. to midnight <i>in summer</i> and to 10 P.M. <i>in winter</i> .
	The Course.	Per Hour.	The Course.	Per Hour.	
	fr. c.	fr. c.	fr. c.	fr. c.	fr. c.
Cabs engaged in the Streets or at the Railway Stations:—					
With 2 seats . . . . .	1 50	2 0	2 25	2 50	2 50
„ 4 „ . . . . .	2 0	2 50	2 50	2 75	2 75
Landaus with 4 seats and Omnibuses with 6 seats . . . . .	2 50	3 0	3 0	3 50	{3 fr. 0 c.* and 3 fr. 50 c.*
Cabs engaged from a Remise (i.e. a livery stable):—					
With 2 seats . . . . .	1 80	2 25	3 0	3 0	3 0
„ 4 „ . . . . .	2 25	2 75	3 0	3 0	3 0
Landaus with 4 seats and Omnibuses with 6 seats . . . . .	2 50	3 0	3 0	3 50	{3 fr. 0 c.* and 3 fr. 50 c.

*Cabs called and not used.*—If a cab is called and sent away unused, the driver, if not kept waiting more than  $\frac{1}{4}$  of an hour, is entitled to *half the charge* for a course; if kept waiting longer, to payment for a course.

*Agreement.*—At starting the hirer should invariably inform the driver whether he desires to engage him by the course or by the hour; in the latter case the time of starting should be noted by both parties.

*By the Course.*—The course is a direct drive between two points, the driver being at liberty to select his own route. One or more passengers may be set down *en route* without extra charge, provided they are unaccompanied by *outside luggage*, otherwise the cab must be paid for by the hour.

\* 3 fr. in either Bois and 3 fr. 50 c. in the adjoining Communes.



*Table of payments to be made for fractions of an hour.*

Time engaged.	2 Fr. per hour.	2 Fr. 25 C. per hour.	2 Fr. 50 C. per hour.	2 Fr. 75 C. per hour.	3 Fr. per hour.
	fr. c.	fr. c.	fr. c.	fr. c.	fr. c.
5 mins.	0 20	0 20	0 25	0 25	0 25
10 „	0 35	0 40	0 45	0 50	0 50
$\frac{1}{4}$ hour	0 50	0 60	0 65	0 70	0 75
20 min.	0 70	0 80	0 85	0 95	1 00
25 „	0 85	0 95	1 05	1 15	1 25
$\frac{1}{2}$ hour	1 00	1 15	1 25	1 40	1 50
35 mins.	1 20	1 30	1 50	1 60	1 75
40 „	1 35	1 50	1 70	1 85	2 00
$\frac{3}{4}$ hour	1 50	1 70	1 90	2 10	2 25
50 mins.	1 70	1 85	2 10	2 30	2 50
55 „	1 85	2 05	2 30	2 55	2 75

*By the hour.*—The driver must in this case follow the route desired by the hirer. The first hour must always be paid in full, after which the time is reckoned in periods of 5 minutes, a table of which is given above.

*Discharge or rest beyond the fortifications.*—If a carriage is discharged beyond the fortifications, the hirer must pay the following return fares:—Ordinary cabs, 1 fr. ; landaus or omnibuses, 2 fr. If the horses are kept more than 2 hrs. outside the fortifications without stoppage, the driver has a right to a stoppage of 20 mins. at the cost of the hirer.

*Hiring outside the fortifications.*—If a cab is hired outside the fortifications to return to Paris, the tariff for the interior of Paris need only be paid.

*Night charges.*—If a cab is hired before 12.30 A.M., the day charges need only be paid, even though the hirer reaches his destination after that hour; but if a cab is hired before 6 A.M. in summer, or 7 A.M. in winter, the night charges must still be paid if the cab is kept after those hours.

*Disengaged cabs.*—If a cab is disengaged the driver is bound to convey any person who desires to hire him, but late at night it is better for the hirer to take a cab emanating from the district in which he resides. The district to which a cab belongs is indicated

by the colour of the lamp. *North and Centre*, Poissonnière Montmartre, *yellow*; *South*, Invalides, Observatoire, *green*; *East*, Popincourt, Belleville, *blue*; *West and N.W.*, Champs-Élysées, Passy, Batignolles, *red*.

*Speed*.—Voitures de place are bound to go 8 kil. or 5 m. an hour, all others 10 kil. or  $6\frac{1}{4}$  m. an hour.

*Communes adjoining Paris*.—Arcueil, Aubervilliers, Bagnolet, Boulogne, Charenton, Clichy, Gentilly, Issy, Ivry, Montreuil, Montrouge, Neuilly, Pantin, les Prés St.-Gervais, Romainville, St.-Denis, St.-Mandé, St.-Ouen, Vanves, Vincennes.

*Gratuities*.—Drivers have no right to any gratuity, but it is usual to give them 20 to 25 c. for the course or by the hour.

N.B.—By a decree of 1866 all cabs, whether *voitures de place* or *voitures de remise*, plying for hire in the streets or at railway stations, were placed on the same footing as regards fares.

*Private Carriages (Voitures Bourgeoises)*.—The Compagnie Générale des Voitures, 1 Place du Théâtre-Français, 52 Rue Basse du Rempart, and 17 Boulevard Montmartre, lets out carriages at the following rates:—*Per day of 10 hours*, *Victoria* (phaeton) or *Coupé* (brougham), with one horse, 25 fr., with 2 horses, 35 fr.; *Landau*, 35 fr.; *Small omnibus* with 6 seats, 35 fr.; *Break* with 4 horses and 22 seats, 100 fr.; with 35 seats, 120 fr. *Per half-day of 5 hours*, *Victoria* with 1 horse, 20 fr.; with 2, 30 fr.; *Landau*, 30 fr. *Omnibuses for the railway*, the first hour (day), 6 fr.; (night), 10 fr.; *Voitures de place for do.* (day), 5 fr.; (night), 8 fr.

*Races*.—Longchamp, Auteuil, Vincennes, *Victoria*, 35 fr.; *Landau*, 40 fr.; *Small omnibus* (6 to 9 seats), 50 fr. La Marche, Le Vesinet, Enghien, Maisons, *Victoria*, 40 fr.; *Landau*, 50 fr.; *Small omnibus*, 60 fr. Carriages for the *Grand Prix* must be ordered a fortnight beforehand, otherwise *special charges* will be made. Carriages may also be hired at reduced rates by the week, month or year.

N.B.—For PUBLIC OMNIBUSES see that heading in Part III., and for Railway Omnibuses see Introd. Part II.

**G. Reading Rooms, Circulating Libraries, Booksellers.**—By far the best is *Galignani's*, No. 224 Rue de Rivoli, C 3, where there is an excellent reading-room, with the principal English, American, and foreign newspapers, &c., admission 50 c. a-day; and a very extensive Circulating Library of books in English, French, and other modern languages. *Galignani's Messenger*, a daily newspaper in English, is also published here, and visitors will do well to subscribe to it during their stay in Paris: it contains a very judicious digest of the British, American, and Continental papers,

of Paris news, and by it the traveller will learn every morning what amusements, exhibitions, sights, &c., will be open during the day. BOOKSELLERS for foreign and especially English works besides MM. Galignani : Mme. Boyveau, 22 Rue de la Banque ; K. Nilsson, 212 Rue de Rivoli ; Henry Locke, bookseller and circulating library (Mudie's), 8 Rue de Duras.

**H. Paris Directory.**—The *Annuaire du Commerce*, popularly styled "*Bottin de Paris*," from the name of its former proprietor, published annually at 54 Rue Jacob, is to be found in every hotel and reading room.

**I. Time-Tables.**—For the whole Continent, the *Livret-Chaix* (2 fr.), monthly. For the French Rlys. only, the *Indicateur des Chemins de Fer* (60 c.), weekly, or the *Guide Officiel des Voyageurs*, (1 fr. 50 c.), monthly, contain the Time-Tables, fares, &c., of all the Rlys. as well as of the public conveyances in connection with them. For the environs of Paris there is also a *Livret-Spécial des Environs de Paris*, with very good maps, 1 fr. The principal French lines have also separate Time-Tables (40 cents.).



# HANDBOOK TO PARIS.

## PRELIMINARY INFORMATION

(continued).

§ 1. Admission Tickets. § 2. Galignani. § 3. Beginning. § 4. Public Exhibitions and Scheme for seeing Paris. § 5. Palaces and Sights. § 6. Objects of interest to the Artist. § 7. Objects of interest to the Antiquary. § 8. Objects of interest to the Architect. § 9. Objects of interest to the Man of Science. § 10. Places of Historical interest. § 11. Amusements and Sports. § 12. Principal places of interest in the Environs. § 13. General description of Paris; Statistics, &c. § 14. History of Paris. § 15. Stranger's Diary of Principal Objects.

§ 1. After arriving in Paris and settling in your hotel, you should write for leave to see those objects which require it, and which you desire to visit—such as, *Hôtel des Monnaies* (Mint), for which permission must be obtained from the Director; for the *Prison de la Conciergerie* from the *Préfet de Police*; for the *Catacombs* or *Sewers* (*Égouts*) from the *Préfet de la Seine*; and for *Vincennes* from the *Ministre de la Guerre*.\* The letters must, of course, be post-paid, and the tickets will be sent in a few days. *Be careful to write your name and address very clearly and legibly.* The following form may be used:—

Monsieur { *le Directeur,*  
*le Préfet,*  
*le Ministre,*

J'ai l'honneur de vous prier de vouloir bien m'accorder l'autorisation pour visiter (*la Monnaie, la Conciergerie, les Catacombes, les Égouts, le Château de Vincennes*).

J'ose espérer que vous accueillerez favorablement ma demande.

Veillez, *Monsieur le* agréer mes plus respectueuses salutations,

A. B.

6, *Hôtel du Louvre,*  
Paris, 20 *Mai*, 1882.

Direction: *Monsieur* { *le Directeur de l'Hôtel des Monnaies.*  
*le Préfet de Police.*  
*le Préfet de la Seine.*  
*le Ministre de la Guerre.* } Paris.

§ 2. The visitor will do well at once to order the daily paper, *Galignani's Messenger* (Rue de Rivoli, 224), for the time he expects to remain in Paris: on referring to it, it will be seen on each morning what exhibitions, reviews, theatres, &c., are open for that day, besides reading the usual news, home and foreign.

§ 3. As a beginning, the visitor cannot do better than drive in a carriage or outside an omnibus along the Boulevards from the Madeleine to the Place de la Bastille, returning by the Quais or

\* The other sights requiring special permission are the *Chambre des Députés*, *Sèvres Manufactory*, *Banque de France*, *Institution des Jeunes Aveugles*, and *Institution des Sourds-Muets*.

the Rue de Rivoli, and then up the Champs-Élysées to the Arc de l'Étoile.

§ 4. The public exhibitions are usually open on Sunday as well as on other days. Even when they are nominally closed a franc judiciously tendered will often procure admission, and a franc is usually a sufficient fee for public sights where the party of visitors does not exceed three. The Suisse or Bedél in churches or any attendant at an exhibition who gives himself trouble to oblige, is generally satisfied with  $\frac{1}{2}$  fr. from the single visitor.

Do not offend the feelings of those who are engaged in their devotions by walking about arm-in-arm, or talking in the churches: if you wish to see a church whilst service is going on, put yourself in charge of the Suisse, and follow his instructions.

A passport is no longer absolutely necessary for the traveller, but it is best to be provided with one; it will in many cases procure admission to public buildings, and should therefore be always carried in the pocket.

Many of the exhibitions are closed at 3.

*Plan for seeing the Principal Objects*, grouping them conveniently together in days, and marking them by stars according to their merit or importance. Most of the objects so marked are not to be dismissed in *one* day, but deserve *many* visits. At pp. 74-77 will be found a correct list of the principal sights to be visited on each day of the week.

1st day \*\* Tuileries Gardens.

\*\*\* Place de la Concorde (splendid square).

\*\* Champs-Élysées (Gardens and promenade).

\* Palais de l'Industrie (modern building).

\* Palais du Trocadéro (modern building).

\*\* Arc de l'Étoile (modern building. View.  $\frac{1}{2}$  hr.).

Chapel of St.-Ferdinand (modern buildg.  $\frac{1}{2}$  hr. Fee).

Russo-Greek Ch., daily, after 11 A.M.

\*\*\* Bois de Boulogne (park) Promenade (5 to 7 P.M. in summer).

2nd day \*\*\* Louvre Galleries, pictures, statues, &c. (Closed on Mondays.) 5 hrs. Do not attempt to see the whole in one day. You may repeat your visits daily for a week without exhausting the interest.

\*\* Place du Carrousel (splendid square).

3rd day \* Place Vendôme (fine square).

\*\* Madeleine (modern ch.  $\frac{1}{2}$  hr.).

Chapelle Expiatoire (modern ch.  $\frac{1}{2}$  hr. Fee).

Church of St.-Augustin (modern).

Parc Monceau, on the way to Bois de Boulogne.

\*\* Bourse (modern building.  $\frac{1}{2}$  hr.).

\*\* Bibliothèque Nationale (books, manuscripts, engravings, maps. The collection of medals, antiquities, and that of the Duc de Luynes, are open to the public on Tuesdays and Fridays, from 10 to 3).

\*\* Palais Royal.

4th day` Halle au Blé (curious roof.  $\frac{1}{4}$  hr.).

\* St.-Eustache (Renaissance ch.  $\frac{1}{2}$  hr.).

\*\* Halles Centrales (fine markets. 1 hr.).

Fontaine and Place des Innocents.

\*\* Rue de Rivoli (splendid street).

Place du Châtelet.

\*\* Tour St.-Jacques (fine Gothic tower. View.  $\frac{1}{2}$  hr.).

Hôtel de Ville (Renaissance. Rebuilt).

Church of St.-Gervais (painted glass).

\* St.-Germain l'Auxerrois (Gothic ch.  $\frac{1}{2}$  hr.).

5th day \*\*\* Boulevards (splendid streets—fine shops).

Ste.-Eugénie (modern ch.).

\* Notre-Dame de Lorette (modern ch.  $\frac{1}{2}$  hr.).

\* St.-Vincent de Paul (modern ch.  $\frac{1}{2}$  hr.).

Portes St.-Martin and St.-Denis.

\*\* Boulevards de Sébastopol and Strasbourg (splendid street).

\*\* Conservatoire des Arts et Métiers (Museum of Industry, Library, and Gothic Refectory.  $1\frac{1}{2}$  hr.).

Place de la Bastille (large open space and bronze column).

Boulevard Richard Lenoir and Subterranean canal.

\* Père la Chaise (cemetery. 2 hrs.).

6th day Palais de Justice (Law Courts). Conciergerie, &c. Tribunal de Commerce (modern Renaissance).

\*\*\* Sainte-Chapelle (Gothic. Fee.  $\frac{1}{2}$  hr.).

\*\*\* Notre-Dame (Gothic cathedral. 1 hr.).

Morgue.

\* St.-Séverin (Gothic ch.).

\*\* Fontaine St.-Michel.

\*\*\* Hôtel de Cluny (Museum of Mediæval Antiquities and ruins of Roman palace. Daily, except Monday. 3 hrs.).



- 7th day \*\* Ste.-Geneviève or Panthéon (classic ch.  $\frac{1}{2}$  hr.).  
 École de Droit.  
 Bibliothèque Ste.-Geneviève (fine hall.  $\frac{1}{4}$  hr.).  
 \* St.-Étienne du Mont (Gothic ch.  $\frac{1}{2}$  hr.) and tower.  
 Collège des Écossais.  
 Halle aux Vins (bonded wine stores.  $\frac{1}{2}$  hr.).  
 \*\*\* Jardin des Plantes (Botanical and Zoological Garden and Museum—every day. 4 hrs.).  
 Gobelins (tapestry manufacture).  
 Val de Grâce (ch.).
- 8th day \*\* Luxembourg (Palace, fee. Picture gallery—closed on Mondays—and gardens.  $2\frac{1}{2}$  hrs.).  
 \*\* Fontaine de l'Observatoire.  
 \* St.-Sulpice (fine ch.  $\frac{1}{2}$  hr.).  
 \*\* St.-Germain-des-Prés (Norm. ch.  $\frac{1}{2}$  hr.).  
 \*\*\* École des Beaux-Arts (Museum and pictures. Fee. 1 hr.).
- 9th day \* Palais du Quai d'Orsay (in ruins).  
 St.-Thomas d'Aquin (modern ch.).  
 \* Church of St.-Clotilde (modern Gothic).  
 \*\* Chambre des Députés (modern. Fee. 1 hr.).  
 \*\*\* Invalides Hospital. (Napoléon's tomb. Monday, Tuesday, and Thursday. Musée d'Artillerie (arms and armour, &c. Sunday, Tuesday, and Thursday. 1 hr.).  
 \* Grenelle (Artesian well).  
 Abattoir de Grenelle.  
 Champ de Mars (large open space, and Barracks of the École Militaire).  
 \* Tobacco and Snuff Manufactory.  
 Pont d'Iéna.  
 Manutention des Vivres.  
 Maison de François I. Champs-Élysées.
- 10th day \*\*\* Versailles (Palace, closed on Mondays. 4 or 5 hrs. Gardens and Trianon. 2 hrs. By Rly. Right Bank in 35 and 50 min. ; Left Bank in 40 min.).
- 11th day \* Sèvres (China Manufactory and Museum).  
 St.-Cloud (in ruins). Park and view.
- 12th day \* Cemetery and hill of Montmartre (Norman crypt of ch.).

\*\*\* St.-Denis (Gothic church and Royal tombs. Rly. in 18 min. Tram in 50 min.).

§ 5. *Palaces and Objects of General Interest.*

**PALACES.**

<p>Élysée. ** Luxembourg. Tuileries (in ruins, about to be removed).</p>	<p>*** Versailles. Trianons. *** Fontainebleau.</p>	<p>} By rail. } Environs.</p>
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**SIGHTS AND PUBLIC PARKS.**

<p>Bastille, Place de la. *** Boulevards. Buttes Chaumont. ** Carrousel, Place du. Catacombs. ** Champs-Élysées. *** Concorde, Place de la. ** Germain, St. Gobelins. * Halles et Marchés. *** Hôtel de Ville. *** Jardin des Plantes. Jardin Zoologique d'Acclimatation. Monnaies, Hôtel des.</p>	<p>Mont de Piété. Montmartre. Montmorency. Morgue. Neully. Parcs—Bois de Boulogne, de Vincennes, and Parcs, Buttes Chaumont, Monceau, Montsouris. * Père la Chaise. *** Quais. République, Place de la. *** Rivoli, Rue de. Trône, Barrière du. Vendôme, Place.</p>
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§ 6. *Objects of Interest to the Artist.*

<p>* Bibliothèque Nationale (prints, medals, coins, bronzes, &amp;c.). ** Beaux-Arts, École des. *** Cluny, Hôtel de. Lorette, Notre-Dame de. *** Louvre Galleries.</p>	<p>** Luxembourg Gallery. *** Versailles. Vincent de Paul, St., ch. of. Pictures in the principal churches. Pictures in private collections.</p>
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§ 7. *Objects of Interest to the Antiquary.* (See § 8.)

<p>* Archives Nationales (seals, records, &amp;c.). ** Bibliothèque Nationale (books, MSS., gems, coins, &amp;c.). * École des Beaux-Arts (remains of buildings of the Renaissance).</p>	<p>* Musée d'Artillerie (armoury, &amp;c.), at the Invalides. *** Museum at Hôtel de Cluny (chiefly mediæval objects). *** Louvre Museums. Pre-Historic Museum in the Château of St.-Germain.</p>
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§ 8. *Objects of Interest to the Architect.*

**ROMAN.**

<p>Arcueil, réservoir.</p>	<p>*** Palais des Thermes.</p>
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## GOTHIC.

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| <p>Archives, entrance to.<br/>Arcueil ch.<br/>* Clotilde, Sainte, modern.<br/>*** Cluny, Hôtel de.<br/>** Conservatoire des Arts et<br/>Métiers, refectory and chapel.<br/>*** St.-Denis Abbey.<br/>L'École des Chartes.<br/>* St.-Étienne du Mont.<br/>* Ste.-Geneviève, Monastery.<br/>** St.-Germain l'Auxerrois.<br/>** St.-Germain-des-Prés, Norm.<br/>St.-Gervais.</p> | <p>** St.-Jacques de la Boucherie.<br/>St.-Jean at Belleville, modern.<br/>St. Julien le Pauvre.<br/>St.-Laurent.<br/>St.-Leu.<br/>St.-Médard.<br/>St.-Merri.<br/>*** Notre-Damc.<br/>Palais de Justice.<br/>*** Sainte-Chapelle.<br/>* St.-Séverin.<br/>* Vincennes, Château and<br/>Chapel.</p> |
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## RENAISSANCE BUILDINGS.

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| <p>Arsenal, Library at.<br/>Carnavalet, Hôtel.<br/>* Eustache, St.<br/>*** Fontainebleau, Palais de.<br/>Fontaine des Innocents.</p> | <p>François I., Maison de.<br/>Francs Bourgeois, Ruc des.<br/>Hôtel de Ville (rebuilt).<br/>*** Louvre.<br/>** Luxembourg.</p> |
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## LOUIS XIV. and XV.

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| <p>St.-Aignan, Hôtel.<br/>Archives.<br/>Banque de France.<br/>*** Fontainebleau.<br/>Gervais, St.<br/>Invalides.<br/>Jacques du Haut-Pas, ch.<br/>Lambert, Hôtel.<br/>*** Louvre.<br/>Marguerite, Ste.</p> | <p>** Palais de Justice.<br/>Paul, St.<br/>Petit Luxembourg.<br/>Pimodan, Hôtel de.<br/>Portes St.-Denis and St.-Martin.<br/>Roch, St.<br/>* Sorbonne.<br/>Tuileries (burned).<br/>*** Versailles.</p> |
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## CLASSICAL AND MODERN.

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| <p>Augustin, St., ch.<br/>** Arc de l'Étoile.<br/>Boulevard de Sébastopol.<br/>————— Malesherbes.<br/>————— de Prince Eugène.<br/>** Bourse.<br/>** Carrousel, Place du.<br/>Chapelle Expiatoire.<br/>* Corps Législatif, Palais du.<br/>* Ferdinand, St., ch.<br/>Fontaine St.-Michel.<br/>Fontaine de l'Observatoire.<br/>** Geneviève, Ste. (Pan théon).</p> | <p>* Industrie, Palais de l'.<br/>*** Louvre.<br/>** Madeleine.<br/>Mairies.<br/>** Napoléon, Tomb of.<br/>* Notre-Dame de Lorette.<br/>** Opéra, Grand.<br/>* Palais du Trocadéro.<br/>** Palais Royal.<br/>* Palais du Quai d'Orsay (in<br/>ruins).<br/>Place de la Bastille, Column in.<br/>Place du Châtelet, Column in.</p> |
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\*\* Place Vendôme.  
Railway Stations.  
\* Rue de la Paix.  
\*\* Rue de Rivoli.

\* St.-Vincent de Paul.  
\* Sulpice, St.  
La Trinité, Ch. of.

### § 9. Objects of Interest to the Man of Science.

#### SCIENCE AND EDUCATION.

The Institute.  
Alfort, École Vétérinaire d'.  
École Normale.  
École des Mines and Museums.  
\*\*\* Jardin des Plantes.  
Lycées.

Learned Societies.  
École de Médecine, Lecture-rooms and Collections.  
Observatoire.  
\* Jardin d'Acclimatation.  
École Polytechnique.

#### INDUSTRIAL.

Abattoirs.  
Arsenal.  
Conservatoire des Arts et Métiers.  
Glaces, Dépôt des.  
Grenelle and Passy, Artesian Wells at.

Réservoir of Canal of the Dhuis, near Belleville.  
Imprimerie Nationale.  
Monnaies, Hôtel des.  
Sèvres Porcelain.  
Tabacs, Manufacture des.  
Vivres, Manutention des.

#### LITERARY.

Archives.  
Bibliothèques.  
Dépôt de la Guerre.  
Dépôt de la Marine.

École Spéciale des Langues Orientales vivantes.  
Learned Societies' Institut.  
Sorbonne, Faculties at, Collections and Library.

#### MEDICAL.

École de Médecine.  
Musée Dupuytren (open for men only, every day except Sundays).  
École de Pharmacie.  
Hospitals.  
Hospices.

Jeunes Aveugles. ↗  
Quinze-Vingts.—Blind.  
Sourds-Muets.  
Practical Anatomy at Clamart.  
Bicêtre. } Lunatics.  
Salpêtrière. }

### § 10. Places of Historical Interest.

#### GENERAL.

Hôtel Carnavalet (*residence of Madame de Sévigné*).  
Hôtel de Cluny.  
Abbey of St.-Denis.  
Rue des Francs Bourgeois (*assassination of the Duke of Orleans 1407*).

St.-Germain l'Auxerrois (*signal for the massacre of St.-Bartholomew*).  
Hôtel de Ville.  
Palais de l'Institut (*Tour de Nesle*).  
Louvre.

Montfaucon.  
 Notre Dame.  
 Palais de Justice (*Ste.-Chapelle*).  
 Palais Royal.  
 Place des Vosges (*site of the Palais des Tournelles*).

Rue St.-Paul (*site of the Hôtel St.-Paul. Palace of the French Kings from 1364 to 1519*).  
 Sorbonne.  
 Tuileries.  
 Vincennes.

## DURING THE REVOLUTIONARY PERIOD.

Bastille (*stormed July 14, 1789*).  
 Rue Castiglione (*site of the Convent of Feuillants, the seat of the club founded by Bailly in 1789*).  
 Chapelle Expiatoire (*site of the original burial-place of Louis XVI. and Marie Antoinette*).  
 Marche St.-Honoré (*site of the Convent of Jacobins, the quarters of the Jacobin Club from 1789 to 1794*).

Rue de l'École de Médecine, No. 20 (*residence of Marat*).  
 No. 16 (*residence of Simon, custodian of the Dauphin*).  
 Church of St.-Roch (*in the space in front Napoléon first acquired notice by firing on the sections who had risen against the Convention*).  
 Tuileries—*site of the Manège or Riding School (the place of meeting of the National Assembly—Louis XVI. was tried and sentenced here)*.

## PRISONS.

Abbaye (St.-Germain-des-Prés).  
 Bicêtre.  
 Châtelet.  
 Conciergerie.

Séminaire of St.-Firmin.  
 La Force.  
 St.-Pelagie.  
 Temple.

## PLACES OF EXECUTION.

Place de Grève.  
 Place de la Concorde (Jan. 21, 1793, to June 8, 1794, July 28, 1794, to May 3, 1795).

Place de la Bastille (June 8 to June 12, 1794).  
 Place de la Nation (June 12 to July 27, 1794).  
 Place du Carrousel.

## § 11. Amusements, Sports, and Music.

AQUATIC. See Boating.

RACING. See Horse Races.

Balls.  
 Cafés-Concerts or Chantants.  
 Circuses.  
 Concerts:—Conservatoire de Musique.  
 „ Populaires (Pasdeloup).  
 „ Champs-Élysées (Giaunini, conductor).  
 „ Arban.

Concerts: Pleyels; Herz; Erard, &c.  
 Conférences (Salle des) Literary, Scientific and other lectures.  
 Grévin Musée (waxwork).  
 Grand Opéra. Theatres.  
 Panoramas.  
 Promenade, Bois de Boulogne, Bois de Vincennes, Champs-Élysées.

§ 12. PLACES OF INTEREST IN THE ENVIRONS DESCRIBED IN  
THE HANDBOOK.

Place.	Distance. Miles.	Principal Objects.
Alfort. . . . .	4½	Veterinary College.
Arcueil . . . . .	4	Aqueduct.
Argenteuil . . . . .	6¼	Church, Dolmen.
Arnouville . . . . .	10	Château.
Asnières . . . . .	4	Boating, Balls.
Auteuil . . . . .	4	Races.
Bagneux . . . . .	4	Church.
Bellevue . . . . .	5½	Notre-Dame des Flammes, View.
Bondy . . . . .	7	Forest.
Bougival . . . . .	10	Boating, Balls.
Bourg-la-Reine . . . . .	4½	House of Gabrielle d'Estrées.
Buc . . . . .	10	Aqueduct.
Buzenval . . . . .	10	Battlefield.
Chantilly . . . . .	25½	Château, Forest, Races.
Chapelle-en-Serval, La	21	Races.
Charenton . . . . .	4	Lunatic Asylum.
Chatou . . . . .	9½	Races.
Choisy le Roi . . . . .	6¼	Château.
Clamart . . . . .	10	Woods.
Cloud, St. . . . .	9½	Palace in ruins and Park.
Colombes . . . . .	5	Pretty Village.
Compiègne . . . . .	52	Palace and Forest.
Cyr, St. . . . .	14	Military School.
Denis, St.. . . . .	6	Abbey Church.
Enghien les Bains . . . . .	7½	Mineral Springs, Boating, Balls, Races.
Ermenonville . . . . .	30	Château where Rousseau died, Park.
Fontainebleau . . . . .	36½	Palace, Forest, Races.
Germain-en-Laye, St.	13	Palace and Museum, Forest, Races.
Leu-Taverny, St. . . . .	13	Church, Tomb of Charles Bonaparte.
Maisons . . . . .	10½	Château, Races.
Malmaison . . . . .	10	Residence of Joséphine.
Marche, La . . . . .	11¾	Races.
Marly-sur-Seine . . . . .	8	Waterworks.
Meudon . . . . .	11	Woods and View.
Mont Valérien . . . . .	7½	Fort and View.
Montmorency . . . . .	8½	Residence of Rousseau, Forest.
Mortefontaine . . . . .	22½	Château, Park.
Nanterre . . . . .	7½	Fête de la Rosière.
Neuilly . . . . .	2	Boating.
Nogent-sur-Marne . . . . .	10	Boating.



PLACES OF INTEREST IN THE ENVIRONS DESCRIBED IN THE  
HANDBOOK—*continued.*

Place.	Distance. Miles.	Principal Objects.
Ouen, St. . . . .	4	Château, Races.
Pierrefonds . . . .	60	Castle, Mineral Waters.
Poissy . . . . .	17	Church, Races.
Rueil . . . . .	8½	Church, Tomb of Joséphine, &c.
Seeaux . . . . .	4	Fêtes and Balls.
Sèvres . . . . .	6	Poreelain Manufactory.
Suresnes . . . . .	7½	Stat. for Longchamp.
Versailles . . . . .	11	Palace, Park.
Vesinet, Le . . . .	10½	Races.
Vincennes . . . . .	5	Château, Park, Races.

§ 13. **Paris**, the metropolis of France, is situated on the river Seine, in the department of the Seine (Pop. in 1881, 2,798,329), and in the ancient province of Ile de France. The Observatory is in 48° 50' 49" N. lat., and 2° 20' 15" E. long. from Greenwich, and the floor of the building is 195 ft. above the level of the sea. For many years the octroi wall of 1785 formed the boundary of Paris; but on 1st Jan. 1860, the *enceinte continue*, or line of fortified wall round Paris, was made the municipal boundary. This wall is rather more than 21 m. in circuit, and has 67 entrances or gates. The former area was 7660 acres, or about 12 square m.; the present is 19,280 acres, or about 30 square m.

Population of Paris in December, 1881, 2,225,910.

660,000 in 1784		1,174,346 in 1856
548,000 in 1801		1,696,141 in 1863
785,862 in 1831		1,825,274 in 1867
1,054,000 in 1846		1,851,792 in 1872
1,053,000 in 1851		1,988,806 in 1877

Since the extension of the boundary the population had increased to 1,879,640 in May 1869, and decreased 27,848 in 1872 from assignable causes. Births in 1869, 54,937; deaths, 45,872; of whom 15,366 were natural children. There were 5055 English in 1851; the number of British residents has of late years much fallen off. Houses in 1882, 77,014; separate apartments, 706,972.

#### DIVISIONS OF PARIS—QUARTIERS.

Paris is divided into 20 arrondissements, and each arrondissement into 4 quarters. Each arrondissement has a Mayor and a Juge de

Paix, and each quarter a Commissary of Police, and over all are placed the Prefect of Police and the Prefect of the Seine, the latter with a municipal council. The total municipal revenue for 1881 was 237,695,453 fr. (£9,402,000), and the expenditure something less. The debt in 1881 was 2,135,028,780 fr. The revenues are derived from the octroi, or municipal tax levied at the *barrières* on provisions and objects of consumption generally, the markets, the cemeteries, &c. No budget has been published for several years.

There were within the old boundaries 46 parishes. There are now 69. It is reckoned that Paris contains 60,000 Protestants, 20,000 Jews, and about 30,000 of various other dissident creeds: the remainder being Roman Catholics.

The city is divided into two unequal portions by the river Seine, which enters it at Bercy and quits it at Auteuil, a distance of  $6\frac{1}{4}$  m., with an average breadth of about 500 ft., depth 12 ft., and mean velocity 100 ft. per minute. About the middle of Paris it forms the islands *St.-Louis* and that of the *cit * or du Palais. The larger and more important division of the city is on the N. The modern fashionable quarter, and that in which most of the hotels, shops, &c., are situated, is N.W. of the Tuileries, and comprehends the Rue de Rivoli, Place Vend me, Boulevard des Italiens and streets N. of it, and the Champs-Ellys cs. Here all is bright and gay; splendid modern houses, crowded streets, brilliant shops, countless carriages, and a bright atmosphere over all, afford a spectacle to which London has no parallel. In the Faubourg *St.-Honor * there are, besides the British Embassy, splendid mansions, and in the Faubourg *St.-Germain*, on the opposite side of the river, are to be found the *h tels* or town residences of the nobility, still inhabited by the aristocracy, who keep up the traditions of the old French society, and most of the ministries and Government offices. There is nothing in Paris like "The City" in London. The Bourse, or Stock Exchange, is close to the commercial quarter and not far from the Bank of France, and the wholesale dealers are still more distant in the streets between the Rue Poissonni re and Boulevard de S bastopol and its neighbourhood. In the E. quarter, or Faubourg *St.-Antoine*, are numerous manufactories and the dwellings of those who work in them. Here was the hotbed of insurrection and the terror of Paris in troubled times. On the * le de la Cit * are the law courts, central police office, Cathedral, and great hospital, or *H tel-Dieu*; and on the S. side of the river, Faubourg *St.-Germain* and the *Quartier Latin*, in which are the schools of law, medicine, science, theology, &c., and a large student population. Between the *H tel de Ville* and the Place des Vosges (*Royale*) are the older mansions of the nobility before the time of Louis XIV. Some of

them offer curious remains of Renaissance architecture; but they appear mean after the splendid modern buildings. On the outskirts of Paris, as in the Faubourg St.-Victor, &c., are to be found the poorest and most wretched part of the population.

§ 14. **History.** One of the chief Gaulish towns at the time of the Roman invasion was Lutetia, or Lutetiæ Parisiorum, situated on the present Île de la Cité. The place does not seem to have been of importance for 3 centuries later; the name was then changed to Parisii; it was a flourishing Roman municipium, the residence of a prefect, and headquarters of a flotilla of Roman galleys. Remains of the Roman wall round the island and an altar were found in 1829. The chief streets of old Paris—Rues St.-Martin, St.-Denis, St.-Victor, St.-Dominique, &c.—are built on the lines of Roman highways.

A.D. 355-361. The Empr. Julian inhabited the Palais des Thermes.  
418. *Mérovingiens.* Pharamond.

447. Mérovée, from whom the dynasty derives its name (*meer wig*, famed holiness or illustriousness).

481. Clovis took up his residence in the Palais des Thermes, and Chilbert I. in 511; but neither the later Merovingian nor Carolingian kings resided at Paris; hence it fell into decay.

752. *Carlovingiens.* Pepin le bref, son of Charles Martel, from whom the dynasty derives its name (*Carl wig*, holy or illustrious man).

768. Charles I., or Charlemagne.

857. Paris sacked by the Normans.

885. Besieged for eight months by the Normans. Under the succeeding kings, churches, abbeys, &c., were founded, and the city increased.

987. *Capétiens* (from *Capet*, a hood, because Hugues always wore a hood as abbot of St.-Martin de Tours). Hugues Capet took up his permanent residence in the Palais de la Cité, where the Palais de Justice now stands. The kings who succeeded him were:—

In 996. Robert II. (Le Pieux). 1031. Henri I. 1060. Philippe I.  
1108. Louis VI. (Le Gros).

1137. Louis VII. (Le Jeune); in whose reign lived the Abbot Suger; Notre-Dame begun.

1180. Philippe II. (Auguste). Castle of the Louvre founded. Paris surrounded with a wall, begun in 1190 and finished in 1211, commencing opposite the Louvre near the Pont des Arts, and running thence to the point of junction of the Rues de Grenelle, Jean Jacques Rousseau and Coquillière, thence to the Rue des Blancs Manteaux and ending a little above the Pont Marie. On the other side of the river, the wall began at the Pont de la Tournelle, passed



behind the ch. of Ste.-Geneviève, and terminated on the river bank where the Palais de l'Institut now stands. This wall was flanked from point to point by strong towers. Four of the principal ones were united two and two by chains across the river,—the Tour de Nesle and the Tour de Bois on the W., and the Tours de Billy and de la Tournelle on the E.

1223. Louis VIII. (Le Lion); war against the Albigenses.

1226. Louis IX. (St. Louis) built the Sainte Chapelle; the Sorbonne founded.

1270. Philippe III. (Le Hardi). 1282. "The Sicilian Vespers."

1285. Philippe IV. (Le Bel) exterminated the Templars, and drove the English out of Normandy. 1302. The Parliament of Paris organised. 1306. The Parisians rebel. 1313. Palais de Justice rebuilt.

1314. Louis X. (Le Hutin). Collège de Montaigu founded.

1316. Jean I., an infant who only lived 6 days.

1316. Philippe V. (Le Long). Collège du Plessis founded.

1322. Charles IV. (Le Bel); died without children.

1328. *House of Valois* (so named from the county of Valois). Philippe VI. (*descended from Charles, younger son of Philippe III.*). Edward III. of England overran nearly the whole of his dominions.

1346. Battle of Crécy.

1350. Jean II. (Le Bon). Wars with Edward III. Defeated and taken prisoner by the English 1356. Insurrection under Étienne Marcel 1358.

1364. Charles V. (Le Sage) defeated the English. The Hôtel St.-Paul built. In 1367 the fortifications were again extended. The new walls began by the river on the site of the Arsenal and ran from thence by the Place de la Bastille along the line of the Boulevards to the Porte St.-Denis, thence to the Place des Victoires, and then by the Palais Royal across the Place du Carrousel to the river. This work was entrusted to Hugues Aubriot, provost of Paris, and was completed in 1383. The Bastille, which formed part of the fortifications, was built in 1371.

1380. Charles VI. (Le Bien Aimé). France again conquered by the English under Henry V.

1422. Charles VII. (Le Victorieux). Left the Hôtel St.-Paul, and resided in the Palais des Tournelles. The English possessions in France reduced to Guines and Calais.

1461. Louis XI. Pop. about 150,000.

1483. Charles VIII. (L'Affable). Brittany annexed. Paris desolated by famine and plague.

1498. Louis XII. (*descended from a younger son of Charles V.*), Pont Notre-Dame constructed 1500.

1515. François I. Few buildings earlier than this reign now remain; after this, however, they are numerous. The Hôtel de Ville and the present Louvre Palace were begun.

1547. Henri II., husband of Catherine de Médicis; killed by Montgomeri in a tournament at the gate of the Palais des Tournelles, which was pulled down by his widow in consequence.

1551. Fontaine des Innocents erected. 1558. Calais taken from the English.

1559. François II., husband of Mary Queen of Scots. First made the Louvre a royal residence.

1560. Charles IX. 1564. Tuileries founded. Wars with the Huguenots and the Massacre of St. Bartholomew, 24th Aug. 1572.

1574. Henri III. 1578. Pont Neuf founded. 1583. Original Palais de Luxembourg completed. 1588. May 12. Journée des Barricades. Duc de Guise, chief of the League, made himself master of Paris. King and court leave it 2 days after. Aug. 1, 1589, King assassinated at St.-Cloud by Jacques Clément.

1589. *House of Bourbon* (so named from the castle and seignory of Bourbon). Henri IV. of Béarn (*descended from Robert, 6th son of Louis IX.*). 1590. Besieged Paris: 13,000 persons perished in the siege; the town surrendered 1594. The Tuileries and the Louvre enlarged; the Pont Neuf finished. Henri IV. assassinated by Ravaillac, 1610.

1610. Louis XIII., who governed by his ministers Cardinal de Richelieu (d. 1642) and Cardinal Mazarin (d. 1661). Under them the Jardin des Plantes and Champs-Élysées were begun: Marie de Médicis built the Luxembourg; Cardinal Richelieu, the Palais-Royal. The fortifications were so enlarged as to enclose the Palace and Garden of the Tuileries, and, crossing the present Place de la Concorde to the Madeleine, followed the line of the actual Boulevards. The whole line was converted into a regular system of bastions and curtains, with a ditch partially filled with water.

1643. Louis XIV. succeeded to the throne at 5 years of age, under the regency of his mother. His ministers were Card. Mazarin, Louvois (d. 1691), Colbert, &c.

1648. Aug. 27. Day of the Barricades. Beginning of the Civil War of the Fronde. 1652. Battle of Porte St.-Antoine, between the Royalists, headed by Turenne, and the Frondeurs, commanded by Condé. Madlle. de Montpensier directed the cannon of the Bastille against the Royalists. The king quitted Paris, and practically the Court never again resided in it until the Revolution. Under Louis XIV. the Tuileries garden and Champs-Élysées were planted, the Louvre Palace enlarged, Versailles, the Invalides, the Observatory, the Gobelins, Val de Grâce, several hospitals, &c.,

built, and 37 religious establishments founded; the streets were lighted, and the old ramparts were levelled after the peace of Aix la Chapelle in 1668, and the Boulevards made on their site.

1715. Louis XV. (*great-grandson of Louis XIV.*); under the Regent Duke of Orleans during his minority; he disliked Paris and avoided it; but it increased rapidly; the church of Ste.-Geneviève (now the Panthéon) and many of the fine buildings we now see were erected in this reign.

1774. Louis XVI. (*grandson of Louis XV.*).

1789. Assembly of the États-Généraux at Versailles, 5 May; transformed into the National Assembly, 17 June; capture of the Bastille, 14 July.

1790. Emigration of the nobility.

1791. Flight of the King to Varennes, 20 June; constitution sworn to by Louis XVI., 14 Sept.

1792. National Convention, and Republic proclaimed.

1793. King beheaded, 21 Jan.; May 31, commencement of the "Reign of Terror;" Oct. 16, the Queen executed; Nov. 6, Duke of Orleans beheaded.

1794. Fall of Robespierre, 28 July (9 Thermidor).

1795. General Bonaparte, acting under orders from the Convention, mows down the insurgent Sections in front of the eh. of St. Roch and along the quays leading to the Pont Neuf, Oct. 3 (13 Vendémiaire); rise of Bonaparte; crushing of Revolution; Directory established, 28 Oct.

1795. June 8, Louis XVII. dies in prison.

1799. Bonaparte first Consul, 25 Dec.

1804. Bonaparte proclaimed Emperor, 18 May. At the breaking out of the Revolution one-third of the area of Paris was occupied by churches, convents, and their gardens. A Capuein convent occupied the site of the Rue de la Paix; that of the Feuillants stood upon what is now the Rue de Rivoli, by the side of the Tuileries gardens. The Bourse is on the site of that of the Filles St.-Thomas. When the property of the convents was confiscated by the state, Napoléon I. had an excellent opportunity of beautifying Paris, and availed himself of it. He opened the Rue de Rivoli nearly as far as the present Pavillon de Rohan, cleared the Place du Carrousel as far as the Arch, built the Bourse, commenced the Palais du Quai d'Orsay, opened eight new markets, completed the Louvre Gallery, and began that on the opposite side of the Place du Carrousel, repaired and completed the Louvre Palace, and began the Arc de Triomphe de l'Étoile.

1810. Marriage of the Emperor with Maria Louisa of Austria.

1814. Abdication of the Emperor, 11 April. Arrived at Elba, 4



May. Combat in front of Belleville, under walls of Paris : Marshals Marmont and Mortier opposed the entry of the Allies. Combat of the Barrière de Clichy. The Allied armies occupied Paris, 31 March. Restoration of the Bourbons under Louis XVIII.

1815. Napoléon quitted Elba, 26 Feb. Battle of Waterloo, 18 June. Second occupation of Paris by the Allied armies, 7 July.

1821. Death of Napoléon at St. Helena, 5 May.

1824. Charles X. succeeded Louis XVIII.

1830. Revolution of July ; after three days' fighting in the streets of Paris (27, 28, 29 July) Charles X. (d. 1836) fled, and Louis Philippe, Duke of Orleans, was proclaimed King of the French.

Under the Restoration (1815-1830) little was done in the way of repairing or beautifying Paris ; but Louis-Philippe did a great deal. He completed the Arc de l'Étoile, the Madeleine and Palais du Quai d'Orsay, enlarged and finished the H. de Ville, began the repairs of most of the public monuments, which had been neglected for many years, the Palais de Justice, the Louvre, Notre-Dame, &c., cleared part of the Place du Carrousel, converted the deserted Palace of Versailles into a gallery of paintings and sculptures, and repaired the royal residences at Fontainebleau and Vincennes. He widened many of the streets, improved the pavement, and for the time did wonders towards the embellishment of the metropolis. During his reign the body of Napoléon was transferred from St. Helena to the Invalides, and Paris was surrounded with fortified enceinte, and detached forts erected.

1848. Revolution of February. After two days' fighting in the streets (23 and 24 Feb.) Louis-Philippe (d. 1850) fled, and a republic was proclaimed under a provisional government. Trees of liberty were planted, and "Liberté, Égalité, Fraternité" written up over all the public buildings and over many private houses, in order, it was said, to cause them to be respected by the mob. The public works were all suspended, most of the private hotels shut up, and carriages disappeared from the streets for more than a year.

June 22 to 26, 1848. Insurrection — the bloodiest battle ever fought in the streets of Paris. 60,000 insurgent workmen against 30,000 troops (bataillons de guerre) commanded by the Republican General Cavaignac : 1440 insurgents killed, 11 general officers killed or wounded, Archbishop of Paris assassinated while carrying a message of peace to the insurgents.

10 Dec. 1848. Louis-Napoléon (son of Louis Bonaparte, the King of Holland, and nephew of the first Napoleon) elected by universal suffrage President of the French Republic.

2 Dec. 1851. *Coup d'État* : dissolution of the Assemblée Légis-

lative. The principal members and 80 captains of barricades shut up in prison for a week. 1852. Nov. 21, 22. The President chosen Emperor by universal suffrage. Dec. 2. Proclaimed under the name of Napoléon III.

Since 1851 the new buildings, restorations, new streets, &c., have thrown into the shade everything previously achieved at Paris, or probably in any other city in the world. The French architects, by their truthfulness and elegance of design, have elevated domestic architecture; the streets of Paris, in consequence of this, are not surpassed in Europe. The Louvre Palace was repaired and completed, the Place du Carrousel cleared, and generally every public edifice in Paris repaired, restored, or rebuilt. The buildings are, however, perhaps less wonderful than the clearings. Paris, like most old continental towns, consisted of a dense mass of old lofty houses, narrow and crooked streets, impervious to light and air, and to regular troops. To put an end to this state of things Napoléon III. almost eviscerated Paris. The old crowded houses between the Hôtel de Ville and the Louvre were pulled down, and wide streets and open spaces substituted. By a clean sweep the Rue de Rivoli was extended from the Tuileries to the Hôtel de Ville, the Boulevard de Sébastopol broken through the densest quarters of Paris, and other wide boulevards opened on the S. side of the Seine. The quays have been made subservient to a system of sewerage, in which Paris had been very defective. These gigantic works, suggested and carried out by Baron Haussmann while Préfet of the Seine, were paid for partly by the state, partly by the city of Paris.

1870. Sept. 4. On the capture of the Emperor at Sedan the mob broke into the Chambers, expelled the Deputies, and proclaimed the Republic. Sept. 20. The city invested by the German army. Dec. 29. Bombardment of the eastern forts.

1871. Jan. 28. Capitulation of Paris. Mar. 1. The Germans enter the city, and bivouack 2 days in the Place de la Concorde and Champs-Élysées. Mar. 18. Insurrection of the Commune; 30,000 convicts, murderers, felons, &c., released from the prisons and provided with arms. For more than 2 months, Paris, all its forts (save Mt. Valérien), 2000 cannon, 450,000 muskets, and stores of all kinds, remained in the hands of 200,000 armed Communists. May 10. Peace of Frankfurt. May 21–25. Paris set on fire by the Commune. May 28. Paris conquered by the Versailles troops from the Commune, who destroyed by wilful arson the Tuileries, Hôtel de Ville, Palais Royal, Column Vendôme, Louvre Library, Ministère de Finance, Cour des Comptes, Pal. d'Orsay, 3 theatres, Lyons Railway Station, parts of Rues Royale and de Lille, Palais de Justice, Prefect

de Police, &c. Aug. 31. M. Thiers, who since the 17 Feb. had been chief of the executive power, became President of the French Republic, assisted by a council of ministers.

1873. Marshal McMahon, President, and M. Buffet, President of the Assemblée Nationale.

1878. International Exhibition.

1879. January. M. Jules Grévy elected President. Salary 1,200,000 fr. per annum. The Chambers of Legislature transferred from Versailles to Paris.

1882. Completion of the new Hôtel de Ville.

§ 15. *Stranger's Diary of Principal Objects to be visited in Paris according to the Days on which they are visible.*

*Every Day.*

Abattoirs (fee).

Arc de Triomphe de l'Étoile.

Cemeteries.

Chapelle St.-Ferdinand (fee).

Chambre des Députés, 9 to 5 (special permission).

Collège de France (fee).

Colonne Vendôme (25 c.).

Conservatoire des Arts et Métiers, 10 to 4, Tues., Thurs. and Sund. free; other days, 1 fr.

École de Pharmacie (Natural History Collection), 11 to 4.

Entrepôt des Vins.

Musée du Garde Meuble, 10 to 4, Sun. and Mon.; other days (special permission).

Halles Centrales. Halle au Blé.

Halle aux Cuirs.

Hôtel des Invalides, 11 to 1 (*excepting Tomb of Napoléon, open Mon., Tu., Thur., and Musée d'Artillerie, open Sun., Tu., Thur.*).

Jardin des Plantes, 11 to 4 or 5. Natural History Collection, 1 to 4.

Jardin Zoologique d'Acclimatation (Sundays 50 c., other days, 1 fr.).

Palais de l'Industrie Musée des Arts Décoratifs, 10 to 5 (Sundays 50 c., other days 1 fr.). Salon (May 1 to June 18), 8 A.M. to 6 P.M. (except Mon. 12 to 6 P.M.) and 8 P.M. to 11 P.M. Admission 1 fr. and 2 fr. Sun. and Tu. free.

Notre-Dame (week days, 10 to 4).

St.-Denis (week days, 10.30 to 4).

Panthéon (week days, 10.30 to 4).



Sèvres Manufactory, 12 to 4 (special permission).

Église de la Sorbonne (week days, 11 to 3).

Église du Val de Grâce (week days, 12 to 2).

*Every Day except Sunday and Fête Days.*

École des Beaux Arts, 10 to 4 (Sat. 10 to 3).

Entrepôt général des Glaces.

Banque de France, 9 to 4 (special permission for the Galerie).

Bourse, 12 to 3.

Institut de France, 11 to 1 (fee).

Libraries, 10 to 3 or 4.

Musée d'Anatomie, 11 to 3, open only to Students and Medical men.

Musée Dupuytren, 11 to 3, open only to Students and Medical men.

Palais du Luxembourg, *not the Musée*, 9 to 5 or 6.

Palais de Justice, 10 to 4.

Hôtel des Ventes (Rue Drouot), 12 to 4 or 5.

*Every Day except Monday.*

Musée de Cluny, 11 to 4.

Musée du Louvre, 9 to 5 (Sun. 10 to 4).

Musée du Luxembourg, 10 to 4.

Musée de Sculpture Comparée (Trocadéro), 11 to 4.

Versailles Palace and Museum and the Trianons, 12 to 4.

*Every Day except Tuesday.*

Fontainebleau, 12 to 4.

*Sunday.*—*English Church*, 35 Rue D'Aguesseau, 11, 3, and 8.  
Chapelle Marbœuf, Avenue Marbœuf, 11, 4, and 8. Rue Boissy-  
d'Anglas, 8.30, 10, 11.30, 3.30, and 7.30.

Christ Church, 49 Boulevard Bineau, Neuilly.

Church of Scotland, Chapel of the Oratoire, 162 Rue de Rivoli,  
11 and 3.

Free Church of Scotland, Église Évangélique de l'Étoile,  
45 Avenue de la Grande Armée, 10.

English Roman Catholic Church, Avenue Hoche, Mass at 7, 8,  
9, and 10. Sermons 10 and 3.

Independent Chapel, 23 Rue Royale, 11.30 and 7.30.

Baptist Chapel, 48 Rue de Lisle, 11.30.

Wesleyan Methodist, 4 Rue Roquepine, 11.30 and 7.30.

American Episcopal, 17 Rue de Bayard, 11.30 and 3.30.

American Presbyterian, 21 Rue de Berry, 11.30 and 3.30.

Russian Church, 3 to 5.

Ste.-Chapelle, 12 to 4.

At the Oratoire, 147 Rue St.-Honoré, opposite the Louvre, and at the church of Pantemont, 106 Rue de Grenelle St.-Germain, French Calvinist Worship (Réformés), at noon and 2 P.M.

At the Chapels of the Rue Chauchat and des Billettes, in the street of the same name, near the Hôtel de Ville, French Lutheran Worship (Confession d'Augsbourg), at 11.

Archives Nationales, 12 to 3.

Chantilly Picture Gallery, Sept. to June, 1 to 5.

Charenton (Hospice d'Aliénés), 12 to 4.

Hospitals, 1 to 3.

Musée Carnavalet, 11 to 4.

Musée d'Artillerie (Hôtel des Invalides), 1 to 3 or 4.

Musée des Copies (Palais des Beaux Arts), 12 to 4.

Musée d'Éthnographie (Trocadéro), 12 to 5.

Musée du Gard Meuble, 10 to 4 (special permission).

St.-Germain Museum, 10.30 to 4.

Grandes Eaux at Versailles, first Sunday of every month from May to October, at 4 o'clock.

Fountains at St.-Cloud, second Sunday of the month at 5.

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*Monday.*—École de Pharmacie (Library), 11 to 4.

Musée du Conservatoire de Musique, 12 to 4.

Tomb of Napoléon at the Invalides, 12 to 3.

Flower Market, Place St.-Sulpice.

*Tuesday.*—Collection of Coins, Medals, &c. (Bibliothèque Nationale), 10 to 4.

La Monnaie (the Mint), 12 to 3.

Musée d'Artillerie (Hôtel des Invalides), 1 to 3 or 4.

Tomb of Napoléon ditto 12 to 3 or 4.

Musée de Minéralogie et Géologie, 11 to 3.

Musée Carnavalet, 11 to 4.

Ste.-Chapelle, 12 to 4.

St.-Germain Museum, 10.30 to 4.

Flower Market, Place de la Madeleine.

*Wednesday.*—Institution des Jeunes Aveugles (Blind Asylum), 1 to 5 (special permission).

Gobelins, 1 to 3.

Ste.-Chapelle, 12 to 3.

Horse Market, Boulevard de l'Hôpital.

Égouts (sewers), 1st and 3rd Wednesdays in the month in summer only (special permission).

*Thursday.*—Archives Nationales, 12 to 3.

Chantilly Picture Gallery, Sept. to June, 1 to 5.

Charenton (Asile d'Aliénés), 12 to 4.

Flower Market, Place St.-Sulpice.

Hospitals, 1 to 3.

Imprimerie Nationale, 2.

Musée d'Artillerie (Hôtel des Invalides), 1 to 3 or 4.

Musée Carnavalet, 11 to 4.

Musée du Conservatoire de Musique, 12 to 4.

Musée d'Éthnographie (Trocadéro), 12 to 5.

Musée du Garde Meuble, 10 to 4.

Musée de Minéralogie et Géologie, 11 to 3.

Russian Church, 3 to 5.

Tomb of Napoléon (Hôtel des Invalides), 12 to 3 or 4.

*Friday.*—Gobelins, 1 to 3.

Ste.-Chapelle, 12 to 4.

Musée Monétaire (Mint), 12 to 3.

Flower Market, Place de la Madeleine.

*Saturday.*—Institution des Sourds-Muets (Deaf and Dumb), 2 to 4 (special permission).

Gobelins, 1 to 3.

Musée de Minéralogie et Géologie, 11 to 3.

Ste.-Chapelle, 12 to 4.

Château of Vincennes and Armoury, 12 to 4 (special permission).

Horse Market, Boulevard de l'Hôpital, beyond the Jardin des Plantes.

Catacombs, 1st and 3rd Saturdays in the month, at 12.45 (special permission).

MILITARY BANDS from the middle of April, between 4 and 6 p.m., in the Gardens of the Tuileries, Luxembourg, and Palais Royal; squares of the Place des Vosges and Parmentier-Saint-Ambroise, and Parc Monceau. Performances on *Sundays* in all. On *Thursdays* and *Saturdays* only at the Tuileries; other days in the principal Gardens. Once only in the Square Parmentier and Parc Monceau.

For *Baths, Embassies, English Church Services, Nurses, Omnibus and Tramways, Physicians, and River Steamers*, see Part III.—Alphabetical Description.



## Part III.—ALPHABETICAL DESCRIPTION OF PARIS.

[The map is divided by vertical lines into sections marked A, B, C, &c., and by horizontal lines into sections marked 1, 2, 3, &c. After each place are put a letter and a figure, by means of which the place can be found without difficulty: thus ARSENAL, E 4. Finding E at the top of the map, and running your finger down between the lines, and then finding 4 at the side, and running your eye between the lines, you will find the square on the map in which ARSENAL lies, and will easily find the spot itself.]

**Abattoirs** (or General Slaughter-houses).—The principal of these, a magnificent establishment, is situated in the northern suburb of La Villette (G 1), between the Canals de l'Ourcq and St.-Denis, and close to the Strasbourg Rly. It covers 67 acres, and was constructed in 1865 from the designs of Baltard. The principal entrance is from the Rue de Flandre. Within a handsome iron railing in this street are 64 pavillons, divided off into stalls for cattle, slaughter-houses or *échaudoirs*, hay-lofts, *triperies*, melting-houses for tallow, &c. Water in abundance flows into each slaughter-house, and the utmost cleanliness is preserved. The meat is removed by night to the butchers' shops. The number of cattle slaughtered varies weekly, but frequently exceeds 2000 oxen, 1000 cows, as many calves, and 10,000 sheep. On the opposite side of the Canal de l'Ourcq is the great *Cattle Market*, which has since 1865 replaced those of Poissy and Sceaux. All the great railway stations are in communication with it by means of a branch from the Chemin de Fer de Ceinture, and it is connected with the general Abattoir, the principal entrance being in the Rue d'Allemagne. As many as 4600 oxen and cows, 22,000 sheep, 4000 calves, and 7000 pigs can be lodged in this market. The courtyard is ornamented with the old fountain of the Château d'Eau. The other two abattoirs are on the S. side of the river, one on the Boulevard de l'Hôpital, E 6, the other in the Place Breteuil, B 5.

**Abbaye-aux-Bois, Notre-Dame de l'**, C 4, in the Rue de Sèvres, Faubourg St.-Germain, was a convent. The ch. (built 1718) and the cloister remain. Under the Restoration many ladies had apartments here. It is celebrated as the abode of Madame Récamier, who retired here at the time of the Restoration, and up to her death

in 1849 held receptions which were the resort of all the fashion and talent of Paris.

**Académie Française.** See *Institut, Palais de l.*

**Académie Nationale de Musique.** See *L'Opéra*, under Theatres.

**Acclimatation, Société de.** See *Bois de Boulogne.*

**Aérostation Météorologique, Académie de,** 50 Rue Rodier (D 2), contains a small but interesting collection of meteorological instruments, models of balloons, &c. Open to the public on Thursdays from 2 to 6.

**Affaires Étrangères, Ministère des** (Foreign Office), B 3. On the Quai d'Orsay, W. of the Palais du Président du Corps Législatif, entrance 130 Rue de l'Université; an Italian or classical building, with a very handsome Doric and Ionic front towards the river: built in 1845 by Lacornée, and restored after the damage caused by the Commune in 1871. A much plainer front faces the Esplanade des Invalides. The Congress of Paris met in the handsome *Salon des Ambassadeurs* in 1856. The collection of archives and state-papers is very extensive. This is the official residence of the Minister for Foreign Affairs, and the Offices are entered from the Rue d'Iéna.

**Aignan, Saint, Hôtel,** E 3, Rue du Temple, 71. One of the old aristocratic hotels, built by Pierre Lemuet in the 17th cent.; the gateway and court surrounded by Corinthian pilasters remain. This was the residence of the Duc d'Avaux, and afterwards of the Duc de St.-Aignan under Louis XIV.

**Alfort, or Maisons-Alfort,**  $4\frac{1}{2}$  m. from Paris (Paris and Lyons Rly.). A place of 9108 inhab., only remarkable for its large Veterinary College, founded 1764. There are usually 300 pupils, who must be between 17 and 25 years of age. Boarders pay 600 fr. a year, day pupils 200 fr. The course lasts 4 years.

**Ambassador.** See *Embassy*.

**American.** See *Churches* and *Embassy*.

**Amphitheatre, Roman.**—Rue Monge, near Rue du Cardinal Le-moine. This monument of Roman times and of the Merovingian kings, buried and forgotten since the Middle Ages (when it was known as Clos des Arènes), was disinterred 1870. The remains consisted of the oval wall of circuit on one side, and two of the cellars in which the wild beasts were kept. The Society formed to purchase the ground failed to raise the amount necessary to save the monument.

**Antoine, Faubourg St., F 4,** is in the E. quarter of Paris, and has, since the days of the Fronde, been the hotbed of insurrection. In this street and those leading out of it on each side are some of the principal manufactories of Paris, and the abodes of the workmen who are employed in them. Since 1854 an outward change for the better has taken place, but from early times, and especially in 1830, 1848 and 1851, frequent and bloody revolts and street fights, originating or fostered in this part of Paris, gave a very unpleasing impression to the visitor of this quarter. See *Bastille*.

**Antoine, Rue St., E 4.** A wide but irregular street leading from the H. de Ville, and forming the continuation of the Rue de Rivoli to the Place de la Bastille, whence it is continued under the name of *Rue du Faubourg St.-Antoine* to the Place de la Nation.

**Aqueducts.**—A great part of the water supply of Paris is conveyed by means of four aqueducts.

The *Aqueduc d'Arcueil*, originally erected by the Romans, reconstructed under the regency of Marie de Médicis from the designs of Desbrosses, and completed in 1624. It spans the valley of Arcueil by 25 arches, 72 feet in height, its total length to the reservoir near the Observatory being  $8\frac{1}{4}$  m. Two of the original Roman arches still exist at Arcueil.

The *Aqueduc de Belleville*, constructed in the reign of Philippe Auguste, and repaired in 1457 and 1602, conveys water to the reservoirs at Belleville and Ménilmontant.



The *Aqueduc de la Dhuis*, constructed between 1862 and 1865, conducts the waters of the Dhuis from the neighbourhood of Château Thierry to a reservoir near the Porte de Bagnolet, a distance of 81 m.

The *Aqueduc de la Vanne* conveys water from the sources of the Vanne between Troyes and Sens to the reservoir de Mont-Souris, a distance of 107 m.

**Arc de Triomphe du Carrousel.** See *Carrousel*.

**\*\*Arc de Triomphe, de l'Étoile,** A 2, on elevated ground at the W. extremity of the Champs-Élysées. The largest and finest triumphal arch in the world, though the very simplicity of its design detracts from its real size; it is one of the greatest ornaments of the city. Napoléon I. determined to build this arch in 1806, in commemoration of the victories of the French armies, and it was commenced on the designs of M. Chalgrin. The works were suspended in 1815, and recommenced in 1825 under M. Huyot; but proceeded slowly until the accession of Louis Philippe, who finished the arch in 1836. It is intended to be crowned by statuary. The cost hitherto has been upwards of 400,000*l.* The design is classical, and it consists of an immense central arch, 97 ft. high, 48 ft. wide, surmounted by a massy entablature, and pierced by 2 smaller side-arches. The whole is 161 ft. high, 147 ft. wide, and 72 ft. deep. On each face are 2 reliefs; that facing the Tuileries, and on the l. of the spectator, is by Rude, and is much admired; it represents the departure of the army of 1792: the other relief, in the strictly classical taste, the triumph of 1810, by Cortot. Those on the W. face represent Resistance and Peace. Above the trophies are bas-reliefs representing—1. The funeral of Marceau; 2. Battle of Aboukir; 3. Bridge of Arcole; 4. Capture of Alexandria. The corresponding bas-reliefs on the S. the battle of Austerlitz; that on the N. of Jemmappes, is by Marochetti. The frieze, the figures in which are 6 ft. high, represents the departure and the return of the French armies. The four figures of Fame in the spandrils of the great arch are by Pradier, but not good. Above the entablature is a row of shields on which are inscribed the names of the principal victories of Napoléon I. No battles in which English troops were engaged are mentioned amongst these; but in a long list inscribed on the great piers of the arch the visitor may be surprised to see Fuentes d'Onor, Toulouse, &c. Under the side-arches

are 384 names of French generals, distinguishing those who fell in battle. Those of Louis Bonaparte and Jérôme Bonaparte have been added since 1852. Under the small arches are some allegorical bas-reliefs representing victories.

A somewhat dark staircase (admission 25 c.) leads through the vast vaults which form the mass above the arch, to the top, whence one of the finest \*\* *Views of Paris* is obtained. The effect, *at night*, of the numberless lines of lights is magical. The W. face of the arch was damaged under the Commune in 1871, but has since been restored.

**Archevêché**, D 4 (Archbishop's Palace), a large mediæval building, much altered in the 18th cent., stood on the S. of Notre-Dame. In Feb. 1831, a mob, after breaking into St.-Germain-l'Auxerrois, proceeded to the Archbishop's Palace and sacked it. The books and valuables were mostly thrown into the Seine. The present sacristy of the cathedral has been built on part of the site, and trees planted on the rest, in the middle of which is a pretty Gothic fountain, *Fontaine de Notre-Dame*, built 1845. The present residence of the Archbishop of Paris is in the Hôtel du Châtelet, 127 Rue de Grenelle St.-Germain, B 4, close to the Hôpital des Invalides.

**Archives Nationales, Palais des**, E 4 (*General Record Office*), 60 Rue des Francs Bourgeois, open to the public on Sundays and on Thursdays, with tickets from the Director, 12 to 3 P.M.

This General Record Office of the French Republic occupies the extensive Hôtel de Rohan-Soubise, erected towards the close of the 17th century, extending from the Rue de Paradis to the Rue des Quatre Fils, and adjoining the Imprimerie Nationale. This very handsome building is preceded by a grand forecourt surrounded by an open portico: the garden behind is now covered by new buildings attached to the Archives. These contain several millions of documents, the earliest dating from the 6th cent. The collections of Records of the Parliament of Paris are complete and extremely valuable, also of the private expenses of the kings of France; those of the Provincial Parliaments, &c., are particularly interesting in an historical point of view. The whole have been admirably arranged, under the superintendence of the late Marquis de Laborde, who prepared the very instructive catalogue of its contents. They are divided into 4 sections:—(1) *Ministerial*, relating to the constitutions and decrees of Louis XVI., the Committee of Public Safety, the Directory, the Consulate and the First Empire, removed

from the Louvre in 1849. (2) *Administrative*, relating to topography and the State domains. (3) *Historical*. (4) *Legislative and Judicial*. In the Museum (*Musée des Archives*) on the first floor are exhibited some of the most instructive documents of this immense collection. In the 1st Room (*Salle des Mérovingiens, des Carlovingiens et des Capétiens*) are placed a series of diplomas, on papyrus and parchment, of these races of kings; the earliest being one of Clotaire II., dated 625. Here is the celebrated roll of Vital, 30 feet in length, containing Latin verses, ascribed to Héloïse, when Abbess of Argenteuil; 14 tablets of wood overlaid with black wax, containing the household accounts of St.-Louis, and other documents of the Valois line, extending to the death of Charles VIII. In the 2nd Room (*Salle des Valois*) are interesting letters of Catherine de Médicis and her sons; one of Mary Stuart, with her signature to her marriage contract with Francis II.; the *Edict of Nantes*, and its Revocation, with various letters of the sovereigns of the House of Bourbon, their ministers and contemporaries, to the end of the reign of Louis XIV. The 3rd Room (*Salle des Bourbons*), formerly the bedroom of the Princess de Soubise, is splendidly decorated, and contains papers relating to Louis XV. and XVI. Here are *the Will of Louis XVI.*, and the last letter of Marie Antoinette, though their authenticity is dubious. The 4th Room (*Salle des Napoléons*), formerly the boudoir of the Princess de Soubise, is a magnificent oval room, richly gilt, and contains 8 pictures by Natoire, representing scenes in the life of Psyche. *The Will of Napoléon I.* is no longer exhibited here, but there are several documents in his writing, a letter of his son, the Duc de Reichstadt, and various autographs of the different members of the Bonaparte family, with the marshals and other great dignitaries of the first empire. The 5th Room (*Salle de la République*) is full of interesting documents relative to that period: Charlotte Corday's last letter to her father; the letter found on the body of Roland; and a blank warrant for execution, by virtue of which 37 persons were guillotined and their names inserted afterwards. The 6th and last Room (*Salle du Consulat et de l'Empire*) contains a curious painting from a church of the Jesuits at Riom, allegorical of the power of the order, which was used as evidence against them in the celebrated inquiry before the Parliament of Paris in 1762, which led to their suppression. It is of the time of Henry IV., who is represented among the apostates in the act of drowning. Below the pictures is a table upon which Robespierre, after his attempt to shoot himself, was carried before the Comité de Salut Public. Here he lay in his mangled state for several hours before his wounds were dressed, and he was removed to the Conciergerie, and thence to the



guillotine. Beyond this is the new building, in which is kept the iron safe (*armoire de fer*) made by order of the Constituent Assembly to deposit the copperplates of the paper money known as *assignats*, created in 1790. Here are preserved the platina standards of the mètre and kilogramme, and many interesting documents. Beyond is a model of the Bastille, cut out of one of its stones, with its 27 keys hung round it. On the ground-floor is placed in a large hall a collection of seals of every period, perhaps the finest of the kind that exists. Joining the Palace towards the Rue du Chaume, beyond the state apartments, is a portion of the Hotel of the Dukes of Guise, where took place many of the celebrated intrigues during the Ligue. Here stood the hotel of the Connétable de Clisson, of which the beautiful Gothic gate with its *tourelles*, now forming the entrance to the École des Chartes, and a portion of the chapel, alone remain unaltered.

By a decree of the Government all the public documents of the different administrations ought to be deposited here after thirty years; but this regulation is very imperfectly carried out, the most important for the historian—those of the Foreign Office—since the beginning of the 18th cent., being still retained at the Ministère des Affaires Étrangères.

Persons requiring to consult documents must apply to the Director, on whose order most will be communicated, and copies of legal documents given, duly authenticated, on payment of a small fee. There is a library of some 20,000 vols. on Palæography and Jurisprudence. A room on the ground-floor is set aside for persons occupied in consulting and copying, open daily from 10 to 3, except on Sundays and fête-days.

The École des Chartes, entrance at No. 14 Rue du Chaume, although located in the same building, is only indirectly connected with the Dépôt des Archives. Here several young men are educated in the science of Palæography.

**Arcueil.** Pop. 5,911. 4 m. Paris and Sceaux Rly., picturesquely situated on the little river Bièvre; contains a pretty ch. of the 13th cent., and remains of a Roman aqueduct which ran to the Palais des Thermes. See *Aqueducts*.

**Argenteuil.** Pop. 11,786.  $6\frac{1}{4}$  m. from Gare St.-Lazare, on the r. bank of the Seine; has a modern Romanesque ch. with a shrine professedly containing the "holy coat." A priory formerly existed here to which Héloïse retired in 1120. Between this and Epinay is a Dolmen (*allée couverte*).

**Arnouville** (stat. *Villiers-le-Bel*, on the *Ch. de Fer du Nord*), a village 10 m. N. of Paris, contains an unfinished château of the 18th cent., standing in a beautiful park. Here Louis XVIII. passed three days and drew up his charter prior to entering Paris in 1815.

**Arrondissements.**—By a decree of 19 Vendémiaire an IV. (Oct. 11, 1795), Paris was divided into 12 arrondissements or municipalities, each composed of 4 quarters. On the 1st of January, 1860, the limits of the city were extended to the fortifications, thus taking in 8 more arrondissements, and raising the total number to 20. Each is presided over by a Maire, assisted by 2 Deputies. The following are the names in their order:—(1) Louvre. (2) Bourse. (3) Temple. (4) Hôtel de Ville. (5) Panthéon. (6) Luxembourg. (7) Palais Bourbon. (8) Élysée. (9) Opéra. (10) Enclos Saint-Laurent. (11) Popincourt. (12) Reuilly. (13) Gobelins. (14) Observatoire. (15) Vaugirard. (16) Passy. (17) Batignolles-Monceaux. (18) Buttes Montmartre. (19) Buttes Chaumont. (20) Ménilmontant.

**Arsenal, Bibliothèque de l',** E 4, Rue de Sully, near the Bastille.

Open from 10 to 3, except on Sundays and fête-days.

The Arsenal was the store for arms and ammunition in the 14th cent. and was rebuilt and enlarged by Henri IV. The Library, which is the most important after the Bibliothèque Nationale, was begun in the early part of the 18th cent. by the Marquis de Paulmy d'Argenson. Large additions, including the books of the Duc de la Vallière, have since been made, and it now numbers some 350,000 vols. and 8000 MSS. It is particularly rich in the works of early poets and in dramatic and Italian literature. The books are kept in apartments inhabited by Sully when Master-General of the Artillery.

**Artesian wells.** See *Grenelle* and *Passy*.

**Artillerie, Musée d'.** Collection of Armour and Arms. See *Invalides, Hôtel des*.

**Arts Décoratifs.** See *Palais de l'Industrie*.

**Arts et Métiers.** See *Conservatoire*.

**Asnières**, Pop. 10,851 (10 min. by Rly. from Gare St.-Lazare), a village nearly every house of which was a small villa, but the prosperity of the place has been temporarily destroyed by the ruin caused by the fire of the Communist and Versailles troops in April and May 1871. The *Cercle Nautique d'Asnières* is a very aristocratic boating-club and has a club-house here, with restaurant, billiard-rooms. There is usually a regatta at some place near Paris on every Sunday in summer. Picot is the principal boat-builder. The *château* (built by Louis XV.) and *park* of Asnières are places of public amusement much frequented in the summer for the *Concerts, balls*, and fireworks in fine weather.

**Assises, Cour d'.** See *Palais de Justice*.

**Auteuil**, on the *Chemin de Fer de Ceinture*, prettily situated near the Bois de Boulogne, was formerly the residence of Boileau, Condorcet, Franklin, Helvétius, Lafontaine, Molière, Racine, and many other eminent men. Boileau lived at 18 Rue de Boileau. Races take place here during the season. See *Horse Races*.

**Avenues.** See *Boulevards*.

**Bagneux**, 4 m., a village with a 12th-cent. ch., on the Paris and Sceaux Rly., the scene of a sharp contest between the French and Germans, Oct. 13, 1870.

**Balls, Public.**—Of these there are several, some in summer and out of doors; others, in winter, within doors, resembling Cremorne and the Argyll Rooms in former days, and not more respectably attended. The principal Summer Balls are at—

*Élysée-Montmartre*, 44 Boulevard Rochechouart, frequented by shopmen and grisettes. Mon., Thur., Sat. (1 fr.), and Sun. 1 f. 50 c. Open also in winter.

*Château Rouge*, D 1, near Montmartre, 2 Rue Neuve Clignancourt, occupies a house built by Henri IV. for Gabrielle d'Estrées; there is a lake, and part of the amusement usually consists of fireworks. The company here consists mostly of students, the better classes of workmen, and grisettes. Open Sun., Mon., Thurs. Admission 2 fr.



*Closerie des Lilas*, or *Jardin Bullier* (slangily termed *Bull Park*), D 5, near the Observatory; another garden for dancing, &c., much frequented by students and grisettes. Open Mon., Thurs., Sun. Admission 1 fr. In winter the place is styled *Prado d'Hiver*, and the balls take place under cover.

The *Carnival* is held during the 5 or 6 weeks preceding Ash Wednesday, and then balls flourish and are most in vogue. Nearly every theatre is opened as a ball-room; those of the *Châtelet*, *Opéra Comique*, and *Château d'Eau* being the best. Masks are usually indispensable. The *Carnival Balls* at the *Grand Opéra* on Sat. nights were by far the most numerous and best attended, and on the grand nights the scene was indescribable; the numbers, gaiety, brilliancy, noise, and excitement reach a climax which is utterly unknown in London, and cannot be described. The celerity with which the Grand Opera House is converted into a ball-room is astonishing. At 11 P.M., the moment the audience have left, the building is occupied by workmen, who, planting trestles all across the pit, proceed to floor it over with planks. An orchestra for 80 musicians is raised upon the stage, and the scenes behind give place to a gigantic Buffet for refreshments. Doors open at midnight; admission, 10 fr.

*Indoor or winter Balls* of a lower grade:—

*Prado d'Hiver*. See *Closerie des Lilas*.

*Casino*.—16 Rue Cadet, Boulevard Montmartre. Admission 1 fr.; tolerably well attended.

*Tivoli-Vauxhall*, 24 Rue de la Douane, near the Château d'Eau, open every evening, 1 fr.; Wed. and Sat., 2 fr.

*Élysée-Montmartre*. See *Summer Balls*.

**Bankers.**—This business in the English sense is almost unknown in France, where each merchant, gentleman, shopkeeper, &c., keeps in his own hands what cash he may require. The *Banquiers* are more like our bill-brokers, receiving money on deposit and paying interest for it, and then employing it in discounting bills, in loans, &c.; some of the first houses are of German or Swiss origin, or Jews. The principal bankers with whom English and Americans will have to do are Messrs. de Rothschild, 21 Rue Laffitte; Messrs. Mallet Frères, 37 Rue d'Anjou St.-Honoré; Crédit Lyonnais, Boulevard des Italiens; MM. Drexell, Harjes, & Co., 3 Rue Laffitte; Messrs. Hottinguer, 38, and Messrs. Demachy and Seillière, 58, Rue Provence.

**Banque de France**, D 3, in the Rue de la Vrillière. The building

was originally the hôtel of the Duke de la Vrillière. It was built by F. Mansart, 1620, restored in 1719 and 1811. At the time of the French Revolution it was occupied by the descendants of the Count of Toulouse, one of whom was the unfortunate Princesse de Lamballe. Some of the rooms, particularly the *galerie dorée*, retain their original paintings and decorations. Large additions have been made to it since 1855. The Bank (open 9 to 4, except on Sundays and fête-days) was founded in 1803, and since 1848 practically the only bank in France in the English sense; it has branch banks in the principal large towns, and in Algeria. The business of the Bank of France is—1. Bill discounting; 2. Making advances on bullion or stock; 3. Regular banking; 4. Taking charge of valuables; 5. Issuing banknotes, of which about 800 millions of francs, or 31,600,000*l.* sterling, are in circulation. Since 1848 the Bank of France can alone issue notes, and they are made legal tender. The capital of the bank is 182,000,000 fr. in shares of 1000 fr. each. The amount of bullion in the vaults has averaged of late years 300 millions of francs, or 11,875,000*l.*, but, as at the Bank of England, is constantly varying. The vaults are of vast extent, and carefully protected and guarded. They can on necessity be flooded, to protect them from fire.

**Barbette, Hôtel de.** See *Francs-Bourgeois, Rue des.*

**Barracks** (*Casernes*).—The Corps d'Armée in garrison at Paris forms part of the 1st Military Division, and is distributed in about 40 barracks, and many smaller posts, built at various periods since 1780; the largest is that of the *École Militaire* in the Champs de Mars. The most important for size and position are the *Casernes Lobau* for 2500 men and 500 horse, E 4, erected 1854–57, behind the Hôtel de Ville; the *C. du Prince Eugène*, damaged by the Communists, 1871, near the Château d'Eau, on the Boulevard du Temple; the *C. de la Banque* in the Rue de la Banque, the *C. des Célestins* on the Boulevard Henri IV., and the *C. Bonaparte*, on the S. bank of the Seine, also damaged by the Communists in 1871. Two very extensive *Casernes de la cité* for the Garde Républicaine have been constructed in the Ile de la Cité, extending from the Tribunal de Commerce to the S. branch of the Seine, and from the Palais de Justice to the Hospital of the Hôtel-Dieu. Many of the old convents are now converted into barracks.

**Barrières.** See *Octroi.*

**Bastille, Place de la, E 4.** A wide open space, on which stood the old Bastille, a fortress built in 1471, forming part of the fortifications erected in the reign of Charles V., and which in later times served as a state prison. It was an oblong lofty stone building, with 8 circular semi-engaged towers at the angles and in the sides, and round it were a few out-buildings and a moat, part of which is now the canal. Here, under Louis XIV. and Louis XV., many persons were arbitrarily imprisoned, but nearly all of them were of the upper classes, and it is not easy to understand the animosity of the lower classes towards it. As a fortress in the modern sense it was of no value; but it commanded, with its guns, the workmen's quarter, the Faubourg St.-Antoine, and the moat and lofty walls ought to have been proof against any attempts on the part of the mob. On 14 July 1789, however, the mob, 50,000 strong, armed with 28,000 muskets and 20 cannon taken from the Invalides, assisted by the Gardes Françaises, attacked the place. The governor, De Launay, destitute even of provisions, made a feeble defence, with his small garrison of 32 Swiss and 80 pensioners; but either by accident, treachery, or mistake, the drawbridge fell, the assailants rushed in, and the Bastille was taken. De Launay was murdered, and his head carried by the mob on the point of a bayonet through the city, and most of the defenders were massacred. Only 7 prisoners were found there,—4 accused of forgery, 2 detained by desire of their families, and 1 idiot. When the king was awakened out of sleep to hear that the Bastille was taken, he exclaimed, "It is a revolt, then?" "No, your Majesty," replied the minister, "it is a *revolution*." Under Louis XVI. the Bastille had become an inoffensive common gaol, and its capture and the massacre of its garrison represented the inauguration of a new era of tyranny, which, under the Republic, consigned thousands of persons to unjust death, and which paved the way for the subsequent erection of other prisons and the establishment of penal settlements of a much worse character. Power was at once transferred to the mob, and they were made to believe they were irresistible. No one dared to resist them; there was no longer any government nor security for any one. The Bastille was afterwards demolished, and part of the materials employed in building the Pont de la Concorde. The site was levelled, and a huge model in plaster of an elephant, designed to be ultimately cast in bronze, stood there under a shed for many years. In 1831 Louis-Philippe laid the foundation of the present *Column of July*, dedicated to the memory of the French citizens who fought in the three days of the Revolution of July 1830. In 1848 the same king's throne was brought hither from the Tuileries and burnt.



The column (154 feet high) is entirely of bronze, not merely a bronze case like that in the Place Vendôme, and has some well-modelled lions round it. It is surmounted by a gilt bronze-winged statue of the Genius of Liberty, by Dumont. On the pedestal are the names of 615 insurgents who fell in July 1830; their bones were in 1840 transferred to this spot, and deposited in vaults beneath. These were opened 1871, by the Communists, and partly filled with powder and combustibles, and the Column was somewhat damaged, and parts of the N. and S. sides of the Place burnt by an explosion on 26 May. There is a limited view from the top of the column. Admission to the interior and vaults, 20 c.

At the Place de la Bastille the long line of the original Boulevards ends, and the Faubourg St.-Antoine begins. Here in June, 1848, an enormous barricade was erected by the insurgents; and on it Monseig. Affre, Archbishop of Paris, who had obtained permission of Gen. Cavaignac to parley with the insurgents, was shot by one of them, and died a few hours afterwards.

**Baths.**—Of these there are nearly 200 at Paris, much more frequented and better appointed than those in London. The *Bains Vivienne*, 15 Rue Vivienne, *Bains Rivoli*, 202 Rue de Rivoli, *Bains de la Chaussée d'Antin*, 46 Chaussée d'Antin, *Bains de Jouvence* 30 Boulevard Poissonnière, *Bains Fresnais*, 16 Rue St.-Marc, *Bains de la Samaritaine*, in the Seine, near the Pont Neuf, cheap, 40 c.; the *Bains chauds des Tuileries*, near the Pont Royal, &c., but the visitor had better ask his landlord to recommend the best in his neighbourhood. The huge floating warm and cold baths on the Seine contain large swimming baths, which are crowded in hot weather. A warm bath, with towels, &c., costs about 1½ fr.; the towels, &c., being charged for separately. If the visitor is indisposed he can readily have at a small charge a “*bain à domicile*,” or portable hot-bath, brought to his own room.

**Batignolles**, B 1. A modern suburb in the N.W. of Paris, now the 17th arrondissement, consisting of manufactories, workshops, cabarets, and small houses, with a Theatre, and some good residences, and a Calvinist ch.

**Beaumarchais.** See *Boulevard*.

\***Beaux-Arts**, *Palais des*, contains the *École des Beaux-Arts*,

C 4. Entrance : 14, Rue Bonaparte, towards the Seine. Open daily from 10 to 4.

This handsome building, completed in 1838—Debret and Duban, architects—as a school of art, occupies the site of the Convent des Petits Augustins, where in 1795 Alexandre Lenoir collected the tombs, &c., out of the churches desecrated during the Revolution, and called it *Musée des Monuments Français*. These were mostly sent back to their places after the Restoration, but a few interesting fragments remain, which deserve to be more generally known and visited (p. 214). On entering the court from the Rue Bonaparte, in front is seen a marble column in the style of Germain Pilon; the statue on the top is from the tomb of Card. Mazarin; on the l. along the wall are some remarkable sculptures of the 15th cent. from the Hôtel de la Trémouille. On the rt. the portal and part of the façade removed from the Château d'Anet, built by Henri II. for Diana of Poitiers, and executed by Jean Goujon and Philibert Delorme. The interior is fitted up to resemble the Sistine Chapel at Rome, but is unfinished; it has some splendid pieces of woodwork from the Château d'Anet, and a screen of Doric columns from the same edifice. The roof is curious. At the farther end is a copy of Michael Angelo's Last Judgment. A cloister is filled with plaster casts. Returning to the court, in front is the façade of the Château of Gaillon, which was built in 1501, by Cardinal George d'Amboise, Archbishop of Rouen, an exquisite specimen of Renaissance architecture. The back of it is covered with mutilated statues, medallions, &c. Behind is the principal building, an elegant and handsome Italian front with two wings. Let into the walls round the inner court are numerous fragments from Gaillon and Anet. Some pilasters which stood in a sepulchral chapel of Philippe de Commines have carved on them curious symbolical subjects; a bas-relief representing the public penitence of some serjeants who had seized one of the monks in the year 1440. In another part of the court are remains from the old ch. of Ste.-Geneviève, 11th cent.; two doorways from Gaillon; magnificent tombs of the 14th, 15th, and 16th cents. In the centre a stone basin of the 12th from St.-Denis. In front of the modern building are copies by the pupils of the academy at Rome of some of the most celebrated ancient statues in the Museums there.

The interior is very spacious and handsome; there are galleries round the smaller court painted in imitation of Raphael's loggia at the Vatican; and numerous large rooms used for instruction, distribution of prizes, &c., containing works of art, none of extraordinary merit, with the exception of *Paul Delaroche's* celebrated

\*\*painting in the Hemicycle, representing Apelles, Phidias, and Ictinus distributing prizes to artists of all ages and countries. It was injured by fire, and has been indifferently restored. This work is in wax, but produces in some degree the effect of a fresco. In one of the apartments is a fine chimney-piece by G. Pilon. There is also a large collection of models of many celebrated buildings of antiquity. Every year there is a competition by some 900 students, of whom about 150 are allowed to study here; these again compete, and two painters, one sculptor, and one architect are sent to Rome to study at the public expense. The front of the *École des Beaux-Arts* towards the quay was erected in 1862; the interior includes a large hall, where there are exhibitions of the works of pupils at home, and of those at Rome, sent hither at regular intervals. The *library*, containing 7000 volumes and architectural and other plans, as well as an interesting collection of medals, is open daily 12 to 4.

**Belle Isle, Hôtel de.** See *Caisse des Dépôts et Consignations*.

**Belleville** (3 m., omn., Place du Pal. Royal). On a hill, N.E. quarter of Paris: once a detached village, now the 20th arrondissement, and one of the most turbulent — the head-quarters of Communism. The insurgent batteries fired from this upon Paris, on the re-occupation of the city by the Versailles army, 1871. It was celebrated for its *guinguettes* and *fêtes*, but is now almost entirely built over. It is a station on the Chem. de Fer de Ceinture, is close to *Buttes Chaumont*, and has a branch line to the great Abattoir and Market of Villette. It has a handsome modern Gothic ch. Marshal Marmont in 1814 made a stand here against the Allies.

**Bellevue** (5½ m. by the Versailles (rive gauche) Rly.). A prettily situated town on a hill between Meudon and Sèvres, named from a villa built by Louis XV. for Madame de Pompadour. Near the Rly. Stat. is the triangular chapel of *Notre-Dame des Flammes*, erected to commemorate a fearful railway accident which occurred here May 8, 1842, when more than 100 persons were burnt to death.

**Benedictine Nuns, English, Convent of,** stood in the Rue St.-Jacques. See *Val-de-Grâce*.



**Bercy, G 6.** Near the Seine on the road to Charenton; remarkable for its extensive stores of wine, spirits, oil, vinegar, and firewood. It was outside the walls, and consequently free from octroi and supervision, down to 1860, when it became part of the 12th municipal arrondissement. There are 1000 or 1200 cellars here, rented by the wholesale wine-merchants at Paris.

**Bernardins**, in the street of the same name, near the Jardin des Plantes, a convent built in 1244 by Stephen Lexington, Abbot of Clairvaux. The refectory, a building of the 12th cent., remains in tolerable preservation in the Rue de Poissy, and is used as a barrack for the Sapeurs Pompiers, or firemen.

**Béthune, Hôtel de.** See *Sully, Hôtel de.*

**Bibliothèques (Libraries).**—There are numerous public libraries in Paris; besides the Bibliothèque Nationale, the principal are those of the Arsenal—Artillerie—Conservatoire des Arts et Métiers—l'École de Médecine—Ste.-Geneviève—Invalides—Jardin des Plantes—Mazarin—Sorbonne—Hôtel Carnavalet. There are besides large libraries not open to the public, at the Institute of France, at the Corps Législatif—the Luxembourg—the Ministries of State—Observatory—Dépôt de la Marine—Dépôt de la Guerre—École de Droit—École des Mines, &c.

**Bibliothèque de la Ville de Paris.** This library of 100,000 vols. was destroyed with the Hôtel de Ville in 1871. A new collection is in process of formation at the Hôtel Carnavalet (see *Carnavalet*).

\* **Bibliothèque Nationale**, National Library, D 3, 58 Rue Richelieu and Rue Colbert, a little to the N. of the Palais Royal.

*Admission*—For readers, daily, except Sunday, 10 to 4. It is closed in the weeks before and after Easter. To sight-seers the Cabinet of Medals and Antiquities is open Tuesday and Friday, 10 to 4.

The early kings of France, as far back as Charlemagne, possessed libraries of a few MS. volumes. Charles V., in 1373, fitted up la Tour de la Librairie in the Louvre with his collection of 910 volumes, which were lighted at night by a lamp of silver; and though they were dispersed at his death, a catalogue of them made by one of his valets-de-chambre still exists.

Charles VIII. brought some precious MSS. from Italy.

1496. Library of Louis XII. at Blois enriched by books of Sforza, Visconti, Petrarch, and Gruthuse.

1544. Removed to Fontainebleau by Francis I. A catalogue of this date gives 1890 volumes, including nearly 40 Greek MSS., which had been brought to France from Constantinople by John Lascaris, to whom the formation of the library was entrusted.

1556. An ordinance of Henry II. directed that a copy of every book printed with privilege should be deposited in the Library.

1594. Henri IV. transferred the library to the Collège de Clermont, in Paris, left unoccupied by the expulsion of the Jesuits.

Under Louis XIII. the library, augmented to 16,746 volumes, was transferred from the convent of the Cordeliers to a house in the Rue de la Harpe.

1684. Library of Louis XIV., 50,500 volumes, in Rue Vivienne.

In 1724, the unsightly but vast palace of Cardinal Mazarin, built by Lemuet and Mansard, was purchased for the library, which was augmented at the death of Louis XV. to 100,000 volumes. In this building, which occupies the space from Rue Richelieu to Rue Vivienne, from Rue Colbert to Rue Neuve-des-Petits-Champs, it still remains; but the building has been considerably augmented, and has received two new façades.

The part of the building towards the Rue Richelieu under the name Hôtel de Nevers, was occupied by Mazarin's nephew, the Marquis de Mancini. The part fronting the Rue des Petits Champs belonged to the Duke de la Meilleraie, who married the cardinal's niece Hortensia. This part subsequently became the bubble bank of Law, the South-Sea schemer.

After narrowly escaping destruction in the beginning of the Revolution, it was largely increased from the libraries of the suppressed monasteries. About 6000*l.* a year is now applied to the purchase of books, &c.; 13,500*l.* in salaries, &c. It is, probably, the rarest, richest, and most extensive collection in the world, and is supposed to comprise 2,500,000 volumes of printed books, 150,000 MSS., 1,300,000 engravings, 300,000 maps and charts.

The library consists of four departments: (1) *Printed Books, Maps, and Charts*; (2) *MSS.*; (3) *Medals and Antiquities*; (4) *Engravings*.

No printed catalogue of this Library exists, except of works on French History, Medicine, and Oriental MSS., fourteen volumes. The reader must depend on his own memory or a Bibliographical Dictionary. Catalogues of the other portions are in preparation.

1st DEPARTMENT.—*Printed Books, Maps, and Geographical Collections.*

Section 1. *Printed Books*.—Since 1868 a *Salle de Travail* (reading-room for students) has been erected within the quadrangle, as has been done in the British Museum. It is entered from the Rue Richelieu, and is a hall 122 ft. square, resting on iron pillars, lighted by 9 circular windows in the roof, capable of holding 354 readers, with a semicircular bay at the end for the officials who give out books. Several rows of shelves are filled with books of General Reference, thus made at once accessible without aid from the attendants. Foreigners (recommended by their ambassadors or any banker or respectable householder in Paris) on making a written application to the *Administrateur-Général* receive a ticket of admission. On entering, they are furnished with printed forms (*bulletins personnels*), on which they write their name and address, and an employé afterwards enters the titles of the works borrowed: when these are returned the *bulletin* is stamped and must be given up at the door. For each book required a ticket styled *bulletin de demande* has also to be filled up. Not more than 5 volumes are issued to any reader in one day.

The *Salle Publique*, entered up a staircase from 3 Rue Colbert, is a second public reading-room, furnished with a collection of 30,000 books of reference, open to all the world, without tickets. It comprises one of the old galleries of the Palais Mazarin, and communicates with the *Salle des Globes*, so called from two colossal copper globes, over 10 feet in diameter, executed by Coronelli, at Venice, in 1683, and given by the Cardinal d'Estrées to Louis XIV.

At the end of the vestibule leading to the *Salle de Travail* are 32 Roman inscriptions from Troesmis on the Lower Danube.

Section 2. *Maps and Geographical Collections*.—In a long gallery to the left of the vestibule are contained upwards of 300,000 maps and charts, a fine collection of mediæval portulans or instructions for pilots, and a numerous series of atlases and works connected with geographical science.

A small room has been set apart for the *heart of Voltaire*, which was presented to the nation in 1865 by the heirs of the Marquis de Villette. It is contained in a gilt-metal box, and the original statue, by Houdon, and souvenirs of the poet, are placed around.

2nd DEPARTMENT:—

*Manuscripts* (open to the public on Tuesdays and Fridays from 10 to 4). The collection is arranged in several rooms, especially in the Great Gallery of Mazarin's Palace, parallel to the Rue Vivienne, the ceiling of which was painted by Romanelli (1651), and in several halls beyond, one of which is devoted to purposes of study. Here we have the unmeaning bronze monument called the *Parnasse Français*, made by Louis Garnier from the design of Titon Du Tillet



in 1718, representing a mountain with statues of poets and authors of the reign of Louis XIV., and, following the example of the British Museum, some curiosities in glass cases: 63 bindings by Grolier, besides other elaborate bindings and book-covers in ivory, or diptychs; books decorated with precious stones and gold and silver; ancient illuminated and Oriental manuscripts; autograph letters of royal personages, including those of Henry IV. to Gabrielle d'Estrées, and of celebrated political and literary characters—of Turenne Poussin, Mdme. de Maintenon, Mdme. de Sévigné, Racine, Corneille, &c.; two curious ivory tablets, on which are scratched the expenses incurred by Philip le Bel, with his itineraries, in 1301–1302; the prayer-book of St. Louis; the autograph MS. of Télémaque; a MS. on Papyrus of the 6th cent. Here also is preserved a Chinese inscription, said to date from A.D. 781, and brought from Si-an-fou in China, relative to the progress of certain Syriac missionaries during the 7th and 8th cents. A number of objects came from the suppressed Musée des Souverains, at the Louvre, as the portrait of King John II. of France, made prisoner by the English at Poitiers; Student's books of the King of Rome, &c. *Handbook to the Department*, 1 fr. 25 c.

### 3rd DEPARTMENT:—

*Cabinet de Médailles, Pierres Gravées et Antiques* (open to the public on Tuesdays and Fridays from 10 to 4). The collection is arranged in two handsome rooms, the entrance to which is from the Rue Richelieu, by a small door near the corner of the Rue des Petits-Champs. (*Ring the bell.*) On the ground-floor are the larger marbles, especially inscriptions, and the celebrated Zodiac of Denderah. It formed the vault of a room at the ancient Tentyris, and gave rise to much discussion as to its age at the period of its discovery. It is now generally considered to date from the Roman (Imperial) period. On the stairs are numerous Greek inscriptions. The cabinet of medals was commenced by Francis I., and Catherine de Médicis greatly increased it by additions from Florence. The large hall on l. contains the antiques removed from the treasuries of the Sainte-Chapelle and the Abbey of St.-Denis, in 1789; the collection of Greek and Oriental medals of Saïd Pacha, given by the Emperor Napoléon III.; and the statuettes, in bronze and terracotta, of the Vicomte de Janzé. A series of ancient cameos, intaglios, medals and coins, bronzes, Etruscan vases, and mediæval ivories and glass, is very fine.

There are upwards of 200,000 coins and medals, of which only a few are exhibited on the stands in the centre of the room. The coins of the Greek cities of Asia Minor are very choice. Here also are placed some of the most valuable objects in the museum—the

gem of the collection, the cameo of the *Apotheosis of Augustus*, one of the largest known; a bust in chalcedony of Constantine; a beautiful gold patera or flat cup, with gold coins of the family of the Antonines set round it; a finely-carved agate cup of the Ptolemies; a vase and tray in gold called the *Trésor de Gourdon*, of the 6th cent.; and a curious tassa in coloured glass, known as the cup of Chosroes. In an adjoining case are numerous silver vases, with a statue of Mercury, found near Bernay, in Normandy. The series of smaller cameos is magnificent, one of the largest and finest representing Germanicus carried off by an eagle. With the intaglios are placed a series of stone and agate cylinders from Nineveh, on which are engraved cuneiform inscriptions. Round the walls of this room are numerous Etruscan vases—a rich series of Greek and Roman glass and enamels; some silver vessels—amongst others a large silver plate found in the Rhône, vulgarly called the Shield of Scipio, representing in low relief Briseis and Achilles; and numerous Etruscan Greek and Roman bronzes. The magnificent collection of the Duc de Luynes, occupying the second hall, is particularly rich in coins and medals of the Greek colonies in Italy and Asia Minor. Many of them bear Phœnician and Cypriote legends. There are many cameos and intaglios—Greek and Etruscan bronzes, arms and armour, which are also very remarkable. A fine colossal torso of Venus in marble is probably of Greek sculpture, although purchased at Rome. Here also is kept the Chair of Dagobert.

#### 4th DEPARTMENT:—

*Estampes* (Engravings). Open to the public on Tuesdays and Fridays from 10 to 4. On the ground-floor, this collection is contained in a Hall on the rt. It is said to number 2,200,000 engravings, including 90,000 portraits, the foundation of which was laid by Colbert, with the cabinet of the Abbé de Marolles, purchased in 1667. The engravings are arranged in about 15,000 volumes and 4000 portfolios, and form one of the most interesting collections of the kind in existence.

**Bicêtre, Hospice de**, at Gentilly (Tramway 34 from the Square Cluny); open Thursday and Sunday, 1 to 3. Built in 1285 by Jean de Pontoise, Bishop of *Winchester*, whence the present name has been corrupted. In 1416 it belonged to the chapter of Notre-Dame, and was deserted and occupied by robbers. Louis XIII. built a hospital there: until 1835 it also contained a prison, the scene of massacres in 1792. It is now a hospital for old men and lunatics, and contains 2534 beds, of which 740 are reserved for lunatics; all

who are able to work are compelled to do so, and are paid. There is a celebrated well here, 17 ft. 8 in. wide, 176 ft. deep.

**Bièvre, la, D 6.** A small stream which rises near Versailles and runs through some very pretty scenery; there are many tanners and dyeing works on its banks, especially that of the Gobelins. Its outlet near the Jardin des Plantes is now covered over and diverted into the great sewer on the S. bank of the Seine.

**Billetes, Ch. des Carmes-Billetes, E 3,** in the street of that name, behind the Hôtel de Ville. Built, 1754, on the site of an old ch. attached to a convent of the Carmelites. There is a small cloister of the 15th cent. on the N. of the ch. It is now a Lutheran ch., or, as the French designate it, of the Confession d'Augsbourg. Service in the morning at 12 in French, in the afternoon at 2 in German.

**Blind, Hospitals for the.** See *Quinze-Vingts*, *Institution des Jeunes Aveugles*, &c.

**Boating (Canotage).** The best starting-points for boating are, *on the Seine*—Asnières, Argenteuil, Bougival, and Neuilly; *on the Marne*—Nogent. Good boats may be had at each of these places. Boats may also be hired on the ornamental water of the *Bois de Boulogne*, *Bois de Vincennes*, and park of *Enghien-les-Bains*.

**\*\*Bois de Boulogne, 4 m. from the Louvre, on the W. of Paris.**

*Omn.* C, Hôtel de Ville to the Porte Maillot, one of the principal entrances to the Bois; *Omn.* A, Madeleine to Auteuil; *Omn.* A B, from the Place de la Bourse to Passy. The *tramways* from the Louvre to St.-Cloud, or Sèvres, may also be used. *Rly.* from the Station Gare de St.-Lazare. 5 of the Stations—Neuilly, Porte Maillot, Avenue du Bois de B., Av. du Trocadéro, Passy, and Auteuil—all lead to different parts of the Bois. The best way may be to take a cab, which, for the Bois de Boulogne, can only be hired by the hour, 2.50 to 2.75, or a remise, 3 fr. If discharged there, indemnity due of 1 fr. for voiture de place, 2 fr. for a remise. 4 to 5 P.M. is the best time; it is most crowded on race days. The carriages sometimes extend for a distance of 3 miles.

This favourite and beautiful promenade (the Hyde Park of Paris), named from a village near the Seine, was up to 1852 a remnant of the old forest of Rouvray, with broad walks and rides cut through it. The trees were not large, as the English and Prussians, huddled and encamped here in 1815, cut down nearly half of the coppice for fuel; still it was a pleasant and popular place of resort. In



1852 Napoléon III. presented the Bois de Boulogne to the city of Paris, and, in concert with the Municipality, dug out the lakes and made the waterfalls, raised mounds, traced new roads, and converted it into one of the most delightful promenades in Europe. In 1870, a small part of the trees were again cut down, this time by the French themselves, but fresh trees have been planted. It covers nearly 2160 acres, of which more than 70 acres are water.

Leaving Paris by the Arc de l'Étoile, a magnificent road, Avenue du Bois de Boulogne, branches off on the l. for carriages, with a soft ride by its side for equestrians. This road is bordered by elegant mansions, and, when the trees grow up, will be a magnificent avenue. At the end this road cuts through the fortifications, close to which is a station of the Rly., by the gate, and then we reach the Bois itself. Taking the *Route du Lac* or *de Suresnes*, a pretty drive with walks through the woods running parallel to it, we come to the *Lac Inférieur*, an artificial piece of water,  $\frac{3}{4}$  m. long, from 2 ft. to 10 ft. deep, and covering 27 acres. In it are 2 islands. There are rowing boats, at 2 fr. the hour for 1 to 3 persons, 3 fr. for more than 3, if with a boatman 2 to 3 frs. for the 1st half-hour. The walks and drives by the side of the lake are exceedingly pretty, and form a favourite promenade. At the farther end of the lake is an artificial rocky waterfall, and the *Carrefour des Cascades*, an open space with chairs, &c. Higher up is the *Lac Supérieur*,  $\frac{1}{4}$  m. long. Experiments have been made in these lakes for acclimatising fish. Beyond this is the *Butte Mortemart*, an artificial mound formed of the earth obtained by excavating the lakes, commanding a good view. The cedar at the top has been raised 30 ft. above its original position. Near this a number of exotic trees have been planted. Another pretty spot is the *Mare d'Auteuil*, a natural pond, surrounded by weeping willows, &c. Close to this is the Champ de Courses d'Auteuil, formed on ground which was cleared of trees during the war of 1870. All the other beauties of the wood are eclipsed in the eyes of the Parisians by the *Cascade de Longchamp*, an immense piece of artificial rockwork, over and through which a considerable body of water falls some 40 ft.; on the l. is the handsome *Café de la Cascade*, a good restaurant. There are caverns leading behind the cascade, where the romance of being splashed by a waterfall may be enjoyed. From the upper part of the cascade is a pretty view over the flat meadows and across the Seine to the vineyards of Suresnes, the heights of Mont Valérien, and the woods of St.-Cloud. On these meadows is the Paris racecourse, called *Hippodrome de Longchamp*, on which a large and handsome Grand Stand has been built. Here races







are held during the season, and the great race (Grand Prix de Paris) is run for in the beginning of June. Nearer to the cascade are the remains of the celebrated Abbey of *Longchamp*, to which the ladies of the Court used to retire when seized with fits of devotion. An annual pilgrimage thither during Passion Week is said to be the origin of the *Promenade de Longchamp*, which is still kept up by the Parisians during the last three days of the week, but with the very different object of displaying the newest spring fashions and equipages. The little windmill was built by Queen Blanche of Castile, mother of St.-Louis, in the 12th cent., for the use of the Abbey, and has been repaired, and used to pump up the water for the lakes. The site of the old Abbey is now occupied by a villa, and a mediæval tower, the base of which is the only remains of the original buildings. Returning towards Paris, on the l. of the Avenue de Longchamps is an obelisk of the 17th cent. standing on the site of an ancient cross, the *Croix Catelan*, erected by Philippe le Bel to the memory of Catelan, a troubadour who was murdered here: he was carrying a box of scents for the king; the assassin made use of the scent, and was thereby detected. Near it is the *Pré Catelan*, a piece of ground prettily laid out, now annexed to the *Jardin d'Acclimatation*, and containing a model dairy and a café-restaurant. The *Parc aux Daims* between the Pré Catelan and the Lac Inférieur contains deer and wild sheep.

At the N. angle of the Bois de Boulogne, the entrance to which is near the Porte des Sablons, a plot of ground of 50 acres has been given to the Société d'Acclimatation for the purposes of a Zoological Garden. There are an extensive greenhouse, 2 large aviaries, aquariums, a heated nursery for rearing silkworms (*Magnanerie*), artificial hatching and fattening of fowls (*Engraissement Mécanique*), paddocks and houses for quadrupeds, &c. &c. There are no wild beasts in the usual sense of the word, only animals which may possibly be usefully acclimatised; these include yaks, hemiones, lamas, vicuñas, bisons, zebras, &c., with a good collection of dogs from all countries, also a monkey-house (*Singerie*). During the siege, 1870, most of the eatable animals were killed. The varieties of the domestic fowl are very extensive, as is that of the aquatic birds. There are pretty views from the crevices of artificial rockwork which has been constructed for wild goats and moufflons. Open daily. Concerts, Thursday and Sunday in summer, at 3 p.m. Entrance: week-days, 1 f.; Sunday, 50 c.; carriages, 3 fr.

**Bondy**, 7 m. by the C. de Fer de l'Est, is a village situated near the remains of the celebrated forest of that name. This forest,



which still covers more than 5000 acres, contains a great number of beautiful walks. It was the site of the assassination of Childéric II. in 673, and of the murder of Aubry de Montdidier, and attained an unpleasant celebrity owing to the numerous crimes committed in it.

**Botanical Gardens.** See *Jardin des Plantes, Versailles, Luxembourg.*

**Bougival**, by Rly. from Gare St.-Lazare to *Chatou*, thence by omnibus  $1\frac{1}{2}$  m. A pretty village containing a 12th-cent. ch. with a Romanesque tower. Sualem, the constructor of the machines at Marly, is buried here. Eugène Sue, in the *Mystères de Paris*, has given a charming picture of the locality.

The *Bals Markowski* are much frequented in summer.

**\*\*Boulevards.** Broad streets or roads running round French towns. They derive their name from being the site of ancient *Bulwarks* or fortifications now removed, and planted with trees on each side. The *Boulevards Intérieurs*, the oldest in Paris, and those best known to the visitor, extend from the Madeleine to the Bastille, and occupy the site of the old walls of Paris, which were pulled down about 1670, when the ground was levelled and avenues of trees were planted, and the broad and handsome street thus formed soon became, and still continues, the gayest and most brilliant part of Paris. Some of the trees had attained large size, but they were cut down to form barricades in the revolutionary struggle of 1830: fresh ones were planted, but many of these were again cut down in 1848, and the Boulevards thus deprived of their chief ornament. These Boulevards are thronged with carriages and pedestrians, especially in the evening, when the hosts of people sitting outside cafés, the throng of loungers along the pavement, the lofty houses, the splendid shops, the brilliantly lighted cafés, and the numerous theatres form a scene which will be quite new to an Englishman. The visitor cannot do better than walk or drive (omnibus E) the whole length. Starting from the ch. of the Madeleine, C 2, he passes first along the *Boulevard de la Madeleine*, which extends only 220 yds., and then becomes *B. des Capucines* (so called from a neighbouring convent of Capuchins in the Faubourg St.-Honoré, suppressed in 1790), 545 yds. At the corner of Rue des Capucines was a building formerly the Foreign Office; a shot fired in front of it on the crowd on 23 Feb. 1848—by whom is not known—led to the revolution of Feb. 1848. On the N. or I. side of this Boulevard stands the *Grand Hôtel*. The houses hereabouts are let at heavy rents. Rt. opens the handsome

Rue de la Paix and Avenue de l'Opéra, l. the new *Opera House*; further on, at the corner of the Rue de la Chaussée d'Antin, the *Vaudeville Théâtre*. The *Pavillon de Hanovre* (r.) is one of the last remaining vestiges of the *Hôtel de Richelieu*. The *B. des Italiens* (so called from the *Italian Theatre* which prior to 1838 occupied the site of the Opéra Comique), 600 yds., follows, the gayest and most frequented of all. Rt. and l. are magnificent cafés and restaurants, and some of the best shops; rt. the *Opéra Comique* and the *Crédit Lyonnais*, l. the *Théâtre des Nouveautés* and the *Théâtre Robert-Houdin*.

There is now a bend, and the *B. Montmartre*\* (275 yds.) begins, scarcely inferior to the *B. des Italiens*. Here opens out (r.) the *Passage des Panoramas*, and here stand (r.) the *Théâtre des Variétés* and (l.) the *Musée Grévin*. Its continuation is the *B. Poissonnière* (so named from the fish salesmen who frequented it in former times), 380 yds.; and after this the houses, shops, &c., become rather less imposing. Then *B. Bonne-Nouvelle* (380 yds.), on which is the *Théâtre du Gymnase*; at the E. end is the *Porte St.-Denis*. Near this was the *Théâtre de la Trinité*, where mysteries were played from 1402 to 1539. We have now left the fashionable quarter, but the street is still wide and the houses high, though not so handsome. Rt. and l. of the short *B. St.-Denis* (275 yds.) open the magnificent *B. de Sébastopol* and *B. de Strasbourg* (see below). Then come *Porte St.-Martin* and the *B. St.-Martin* (710 yds.), on which are on the l. the theatres of the *Renaissance*, *Porte St.-Martin*, *Ambigu*, and *Folies Dramatiques*, followed by the *Place de la République*, on which is the large barrack or *Caserne du Prince Eugène*, and from here branches off the *Boulevard Voltaire*, continuing to the *Place de la Nation*. Now occurs a sharp turn (r.), and then the *Boulevard du Temple* (550 yds.), wide, handsome, and well planted, containing on the l. the *Cirque d'Hiver*. In a house which stood where No. 42 now does, opposite the *Café Turc*, *Fieschi* in 1835 discharged his infernal machine, missing Louis-Philippe and his family, but killing Marshal Mortier and others, and wounding many. The following *Boulevard des Filles du Calvaire* (330 yds.), so called from a convent founded in 1633 by *Père Joseph*, the confidant of Richelieu, and suppressed in 1790, and *B. Beaumarchais* † (770 yds.), are broad handsome streets with nothing remarkable; the latter, named after the author of *Figaro* (who owned the site), contains on the r. the *Théâtre des Fantaisies-Parisiennes*. We now reach the *Place de*

\* The first introduction of *gas* took place here in 1817.

† Here was the residence of *Cagliostro*, whose neighbour was *Ninon L'Enclos*.

la Bastille and *B. Bourdon*, its continuation to the Seine, opposite the Jardin des Plantes.

The interior boulevards on the S. side of the river extend from the Pont d'Austerlitz to the Invalides. They are *B. de l'Hôpital*, *B. d'Italie*, *B. St.-Jacques*, *B. d'Enfer*, and *B. des Invalides*; but these are not on the sites of ramparts, and were only opened about 1760.

The *Exterior Boulevards* are on the site of the old octroi walls and barriers, which were extended to the present fortifications on Jan. 1, 1860. They are: on the N. side, commencing from Pont de Bercy, *B. de Bercy*, *B. de Reuilly*, *B. de Picpus*, *B. de Charonne*, *B. de Ménilmontant*, *B. de Belleville*, *B. de la Villette*, *B. de la Chapelle*, *B. de Rochechouart*, *B. de Clichy*, *B. des Batignolles*, and *B. de Courcelles*, terminating at the *Place des Ternes*. Crossing the river, they recommence on the S. side, to the W. of the Champ de Mars, with the *B. de Grenelle*, *B. de Vaugirard*, *B. de Montrouge*, at the end of which they become identical with the interior boulevards *d'Enfer*, *St.-Jacques*, and *d'Italie* as far as *Place d'Italie*; and terminate at the S. end of the Pont de Bercy with the *Boulevard de la Gare*. The modern "places" which occur so frequently at the intersection of these boulevards and various large streets, are generally on the sites of the ancient octroi barriers.

*New Boulevards.*—These comprise the several great arteries of communication which traverse the city in different directions, commenced by Napoléon III. to facilitate traffic and the easy passage from one part of the city to another. The principal are—

**Boulevard Voltaire**, formerly **du Prince Eugène**, E and F 4, a magnificent street, which runs from the Place de la République to the Place de la Nation: it is 2 m. long. In the open space where it is intersected by the Rue de la Roquette, leading to Père la Chaise, stands the handsome Mairie of the quarter. The statue of Prince Eugène Beauharnais, formerly here, is now at the Invalides. A statue of Voltaire is to be raised on the pedestal.

The **Boulevard de Magenta** runs in the opposite direction from the Place de la République to the Gare du Nord.

The **Boulevard de Strasbourg**, E 2, is a very fine street of great width, planted with trees on each side, and extending from the terminus of the Strasbourg Rly. to the Boulevard St.-Denis, the



portion extending from thence to the Seine being called the **B. de Sébastopol**. The greater part of this street has been cut through the thickest masses of houses in old Paris, including the *Cour des Miracles*, described by Victor Hugo in *N.-D. de Paris* as a focus of villainy, which has been altered and modernised.

The **Boulevard du Palais**, D 4, extends across the Île de la Cité, from the Pont au Change to the Pont St.-Michel, with the *Palais de Justice* and the *Sainte-Chapelle* on the W. side, and the *Tribunal de Commerce* and the *Caserne de la Cité* on the other.

The **Boulevard St.-Michel**, on the site of the old Rue de la Harpe, runs S. from the last mentioned, passing on l. the *Palais des Thermes* and *Musée de Cluny*, and on rt. the *Lycée St.-Louis* (opposite which is the *Sorbonne*), then the gardens of the Luxembourg and the *École des Mines*, terminating at the *Fontaine de l'Observatoire*.

**Boulevard Haussmann**, which derives its name from the late Préfet of Paris to whom so many improvements in the city are due, is a splendid avenue with several palatial residences, in continuation of the *Avenue de Friedland*, running from the *Arc de Triomphe* to the Boulevard Malesherbes, and to the new Opera-house, by the Rue Auber, which forms its eastern continuation.

**Boulevard Richard Lenoir**, F 4, named from a philanthropic workman (b. 1765, d. 1839) who became a wealthy manufacturer, but died poor, extends from the Place de la Bastille to the Avenue de la République; the centre part is one continued bridge over the Canal St.-Martin; on it are planted numerous flower-gardens, out of which rise perpendicular shafts, by which the canal towing-path and footway below are lighted and aired.

The **Boulevard Saint-Germain**, the longest in Paris, extends from the Pont de la Concorde near the Chambre des Députés to the Pont Sully, being further than from the Château d'Eau to the Madeleine. The principal buildings on it are r. the *Ministère de la Guerre*, then l. the *Ministère des Travaux Publics* and the Ch. of *St.-Germain-des-Prés*—r. the *École de Médecine* and the *Musée de Cluny*. At No. 20 in the rue de l'École de Médecine, now altered and partly pulled down to make way for this boulevard, Charlotte Corday stabbed Marat in 1793. Simon, the Shoemaker Guardian of the Dauphin, lived at No. 16 in this rue.

The **Boulevard Henri IV.** continues the last from the new Pont St.-Germain across the S.E. corner of the Île St.-Louis to the Place de la Bastille.

**Boulevard Malesherbes**, B 2, a splendid street, lined with grand hotels, from the Madeleine to the Porte d'Asnières, and skirting about half-way the Park of Monceau.

**Boulevard Mazas**, on which is the model prison of that name, derives its title from a colonel who, after fighting in 26 battles, was killed at Austerlitz.

*Circuit Boulevards.*—These form a military road all round Paris on the inner side of the fortifications, are planted with trees, and named after the marshals of the Empire. These boulevards are chiefly occupied by low cafés, wine-shops, guinguettes, &c., which, until the extension of the boundaries, stood outside the oetroi, and thus enjoyed an immunity from the municipal duties upon wine, provisions, &c. As yet they are but little built on.

*Avenues.*—This term has been applied to some 30 large thoroughfares planted with trees, which have been opened during and since the Second Empire. The most extensive is the Avenue Daumesnil,  $1\frac{3}{4}$  m. long and 44 yds. wide, near the Vincennes Railway. The handsomest and best known to the visitor are the *A. de l'Opéra*, 700 yds. long by 33 wide, from the Place de l'Opéra to the Place du Théâtre Français; the *A. du Trocadéro*, near the Trocadéro; and the *A. d'Eylau*, *A. Wagram*, *A. d'Iéna*, *A. Kléber*, *A. du Bois de Boulogne*, *A. Marceau*, *A. de l'Alma*, *A. Montaigne*, *A. d'Antin*, *A. Hoche*, and *A. de la Grande Armée*, all radiating from the Champs-Élysées.

**Boulogne.** See **Bois de Bourbon Palais.** See *Chambre des Députés.*

**Bourg la Reine**, Pop. 2741,  $4\frac{1}{2}$  m. on the Sceaux Rly., contains a house built by Henri IV. for Gabrielle d'Estrées, now a ladies' boarding school, standing in the remains of a fine park. In it in 1722 Louis XV. received the Infanta of Spain. In 1794 Condorcet, to avoid the scaffold, poisoned himself in a guard-house which stood on the site of the present Mairie.

\*\* **Bourse**, D 3 (*Exchange and Stock Exchange*), situated in the centre of the Place de la Bourse—a stately edifice, in plan a parallelogram, surrounded by a colonnade of 66 Corinthian pillars—is one of the purest and best specimens of classical architecture in Paris (230 ft. long, 160 ft. broad, and 98 ft. high). It occupies part of the site of the Convent of the Filles St.-Thomas, and was begun 1808, from the designs of Brongniart, and finished (after his death, in 1813) by Labarre, in 1826. The 4 statues in the corners represent Commerce, by Dumont; Commercial Law, by Duret; Industry, by Pradier; and Agriculture, by Seurre.

It includes a large handsome hall (Salle de la Bourse), surrounded by a gallery, open to visitors from 12 to 5, which is the best place for viewing the interior, including the paintings of the roof, en grisaille, in imitation of bas-reliefs (executed by Abel de Pujol and Meyer). Business commences at 12 o'clock, at which hour the building is surrounded by carriages, while within it swarms like an ant-hill, and resounds with the roar of many voices buying and selling various stocks, with the cries *Je vends; je prends; je donne*. A space at the E. end of the hall (le parquet) is railed off for the stockbrokers (*Agents de Change*), of whom there are 60, appointed by Government, and separated in the centre by another circular railed-off space (la Corbeille), round which they assemble to exchange bargains. At 3 the sale of stocks terminates, but the Bourse remains open for commercial transactions until 5. From 1 to 5 women are not admitted, the ladies having once been in the habit of resorting hither in such numbers, and embarking so largely in gambling transactions, as to render it inconvenient. Female jobbers are now obliged to transact their business outside the railings.

After the decay of the ancient *Parloir aux Bourgeois*, there was no meeting-place for merchants, and business was transacted at the brokers' offices, which were mostly in the Ruc Quincampoix, celebrated in connection with the Mississippi scheme of Law. Afterwards there was a sort of meeting-place up to the year 1790 in a part of the Hôtel Mazarin, where Law had resided. During the Revolution the ch. des Petits Pères was converted into an exchange.

In the time of the Consulate and the Empire, the business was conducted in the Cour Virginie in the Palais Royal.

The number of stockbrokers being limited, the business of a broker in a large way is sold to his successor for a large sum, as much as 40,000*l.* in some instances. There are a vast number of irregular jobbers and speculators called *Coulissiers* or *Courtiers Marrons*, the outsiders of the Paris Stock Exchange.

The number of mercantile brokers—*Courtiers de Marchandises*—is



limited to 60. There are 8 insurance brokers, *Courtiers d'Assurances*.

**Bridges.** See *Ponts*.

**British Charitable Fund**, established 1823, under the patronage of H.B.M. Ambassador and the chief English medical men, and other residents, for the relief of British poor in distress, sickness, or old age; to furnish small sums to those temporarily destitute, or to provide free passage home to working people not able to get employment in Paris. It supplies medicines and medical advice in time of sickness, and in certain cases educates and maintains orphans and destitute children of British parents.

Subscriptions are received by the British Consul, 39 Faubourg St.-Honoré; by Dr. M'Carthy, Hon. Sec.; or by Messrs. Galiguani, Rue Rivoli, from whom prospectuses may be obtained.

**Buc**, a village near the source of the Bièvre, is remarkable for its aqueduct of 19 arches, constructed under Louis XIV. for the conveyance of water to Versailles.

**Buttes Chaumont and Parc.** A hill on the N.E. of Paris, in the Belleville quarter, nearly hollowed out by the quarries of plaster-of-Paris excavated in it, near the Belleville-Villette Stat. of Chem. de Fer de Ceinture; may be reached also by Omnibus or by Château d'Eau Tramway. This ugly shell and the external slopes have been converted, by the skill of the landscape gardener, into a picturesque pleasure-ground of 55 acres. The whole has been planted and made accessible by walks commanding extensive views over Paris. One of the escarped rocks is crowned with a copy of the Temple of the Sibyl, others are connected by bridges thrown over gulfs, while out of an artificial sheet of water ornamented with jets d'eau rises a spire of limestone 40 ft. high. The water supplying the lake, one branch falling in a cascade through a cavern, is drawn from the Canal St. Martin. On a mound just outside the present park, stood the famous gibbet of Montfaucon (see *Montfaucon*). This park has cost 140,000*l.*\* It is a clever transformation, and deserves a visit. During the insurrection of 1871 it formed the last strong position of the Commune; here their supply of petroleum was stored. They were driven from it by the guns of Montmartre, and nearly all slain by the troops, May 26.

\* See Robinson's 'Parks, Promenades, and Gardens of Paris.'

**Buzenval** (Stat. *St.-Cloud* on the Versailles, *rive droite*, Rly.), a village which was the scene of sanguinary conflicts between the French and Germans, October 21, 1870, and January 19, 1871. The latter is commemorated by a monument on the spot, and is to form the subject of the *Panorama Marigny* in the Champs-Élysées.

**Cabinet des Médailles.** See *Bibliothèque Nationale*.

**Cafés.** See Part II., E.

**Cafés-Concerts or Chantants.** These are all of the "Music-hall" order, both in the style of their entertainment and in the class of their frequenters. The following are the principal.

In summer (the audience being seated in the open air), in the Champs-Élysées: *Café des Ambassadeurs*, first on the right; *Alcazar d'Été*, immediately beyond; on the left, *Café de l'Horloge*.

In winter, *L'Eldorado* (the most famous), Boulevard de Strasbourg; opposite to it *La Scala*, admission from 70 c. to 2 fr. 50 c.; *Alcazar d'Hiver* and *Bijou-Concert*, Faubourg Poissonnière; *Grand Concert Parisien*, Faubourg St.-Denis; *Bataclan*, 50 Boulevard Voltaire; *Café du XIX<sup>e</sup>. Siècle*, Rue du Château d'Eau; *Folies-Bergère*, 32 Rue Richer (admission 2 fr.).

Many of these announce *Entrée libre*, in which case the visitor is required to pay for refreshments of inferior quality at prices varying from 50 c. to 3 fr., according to the class of the establishment and the seat occupied.

**Caire, Passage du, D 3.** A grotesque imitation of Egyptian architecture on the site of the convent of the *Filles-Dieu*, where criminals on their way to the place of execution at Montfaucon stopped to kiss the crucifix.

**Caisse des Dépôts et Consignations, C 4, 56 Rue de Lille**, in the former Hôtel de Belle-Isle, built by Bruant, and restored after its destruction by the Commune, 1871. This is an office into which money, the real owner of which is unknown or doubtful, may be paid by the holder, something in the same way as money is paid to the Receiver-General of the Court of Chancery, but far more extensively used. The savings-bank money and the funds applicable to military pensions (*Caisse des Retraites* and *Caisse de Dotation de l'Armée*) are also held by this department.

**Canals.** The only canal in the English sense of the word at Paris is the *Canal St.-Denis*, cutting off the great bend of the Seine between Paris and St.-Denis. It enters at Paris the *Canal St.-Martin*, F 3, which continues to the Seine near the Pont d'Austerlitz; the lower portion here is called the Bassin de la Bastille; a considerable extent of the canal, from the Bastille to the Avenue de la République, has been arched over, so as to form the Boulevard Richard Lenoir. The *Canal de l'Ourcq* supplies a part of Paris with water. See *Waterworks*.

**Carnavalet, Hôtel**, E 4, 23 Rue Sévigné; begun 1544 by Jean Bullant after the designs of Lecot, continued by Androuet Du Cerceau, and finished by Mansard and Germain Pilon. The trophies, lions, and Fame of the façade, and the Four Seasons in the court, are by Jean Goujon. It derives its name from the widow of the Sire de Kernevenog (corrupted into Carnavalet), whose property it was; it became celebrated as the residence of Madame de Sévigné, 1677-96, and was for many years the centre of wit and literature in Paris. Much of the garden and the interior remains unaltered. It was for many years the École des Ponts-et-Chaussées, or College for Civil Engineers, but was purchased, through the efforts of M. Haussmann, Prefect of the Seine, 1866, by the City of Paris, and has been enlarged in the same style in order to be converted into a *Civic Museum (Musée Municipal)*, in which interesting fragments of sculpture and architecture resulting from the demolitions, and such antiquities as are laid bare in digging new foundations, can be collected, so as to illustrate the history of Paris, and the manners, usages, &c., of its inhabitants. The collection consists of four divisions: (1.) *Prehistoric*, illustrated by the discoveries in the bed of the Seine; (2.) *Gallo-Roman*, for which the bas-reliefs, inscriptions, &c., found in the neighbourhood, will furnish the material; (3.) *Middle Ages and Renaissance*, illustrated by specimens of the architecture of old Paris; and (4.) the *Contemporary* division. The rooms formerly occupied by Mdme. de Sévigné are now filled with the *Library (Bibliothèque de la Ville de Paris)*, open daily, except holidays, 10 to 4) of 45,000 vols., and 10,000 engravings relating to the history of Paris, contributed by M. Jules Cousin and various private persons and from what could be saved of the library of the Hôtel de Ville, burnt 1871. For permission to attend the reading-room, application must be made in writing to M. le Préfet de la Seine.

**Carriages, Hackney.** See *Cabs*, p. 52.



**Carrousel, Place du, C 3.** The open space between the Tuileries and the Louvre, in the centre of which stands the Triumphal Arch of Napoléon I. It is of modern creation, having been covered with houses, churches, a theatre, &c., until the beginning of the 19th cent. (See *Tuileries* and *Louvre*.) There was a yard where the arch now stands, called Place du Carrousel from a tournament held there in honour of Mdlle. de la Vallière by Louis XIV. in 1662. Here the revolutionary guillotine was first set up, until it was removed to the Place de la Révolution, now de la Concorde. When the Tuileries were stormed by the mob on 10 Aug. 1792, the offices, &c., were set on fire, and mostly burnt. The explosion of the infernal machine in 1800 took place in the Rue St.-Nicaise, one of the demolished streets on the N. side, and damaged 46 houses. This perhaps first gave Napoléon I. the idea of clearing the space between the palaces; he accordingly pulled down the remaining offices of the palace, laid open the present space within the railings, erected the arch, and carried the gallery by the side of the Rue de Rivoli as far as the archway, opposite the Rue Richelieu. The expense, however, of buying up the rest, probably deterred him from proceeding, and the place remained as he had left it during the Restoration. Louis Philippe continued to buy and pull down the intervening houses, and had cleared two-thirds of the space, but did not attempt to complete the buildings. There were indeed great architectural difficulties in the way, for the line of the Tuileries does not stand at right angles with the façade of the Louvre, and amidst many plans for concealing this defect none was adopted. The Emp. Napoléon III., however, in 1852 determined to sweep away the rest of the houses and complete the palatial structures, and actually carried the whole into execution as we now see it before the end of 1857, at an expense of 1,600,000*l.*, thereby forming perhaps one of the most magnificent architectural displays in the world.

The **Triumphal Arch** (*Arc du Carrousel*), copied by Fontaine and Percier, with variations, from the Arch of Severus at Rome, was begun by Napoléon I. in 1806, and is 48 feet high, 59 feet wide, and 21 feet deep, the central arch being 28 feet high. On the red marble Corinthian columns stand 8 statues of soldiers of the Empire, in the uniforms of their different corps, — cuirassiers, grenadiers, &c. On the four faces are marble bas-reliefs, representing battles, &c., of the Imperial period. The arch was originally surmounted by the 4 bronze horses from the Basilica of St. Mark, at Venice; these, however, were restored to Venice in 1814, and replaced (1828) by a female figure in a chariot, designed to represent the Restoration, by Bosio.

Let the spectator now turn round and advance towards the Louvre Palace. On his l. parallel with the Rue de Rivoli is the *new gallery* erected 1852-57, connecting the Pavillon de Rohan with the Louvre; on his rt. is the *Galerie du Bord de l'Eau*, connecting the S. wing of the Tuileries with the old *Louvre*. In front he will see the renovated façade of the *Louvre*, flanked by two magnificent ranges of buildings, the whole enclosing a square, called *Square du Louvre*, with a garden in the centre. These new buildings are partly designed to conceal the want of parallelism between the Tuileries and Louvre already mentioned; on them has been lavished every ornament which profuse carving and expensive decoration could bestow. They are inside and nearly parallel to the great galleries, and contain on the l. the offices and mansion of the Minister of Finances. The valuable library of the Louvre and the apartments containing it were destroyed by the petroleum of the Commune, 1871. On the exterior observe numerous statues of statesmen, warriors, artists, men of letters, poets, &c., the elaborately carved mouldings and entablatures, and the high and ornamented roofs. In every part of the carving the letter N. is so constantly repeated as to render it difficult that the memorials of the late emperor should be obliterated by his successors, as those of the preceding dynasties have successively been. The lines of building are broken by projecting and elevated masses, pierced with gateways, &c., called *Pavillons*. The central pavillon, under which an archway leads into the great court of the Louvre, on this front, is called the *Pavillon Sully*. Of all these pavillons the most splendid is *Pavillon Richelieu*, on the l., leading out towards the Palais Royal; the front towards the Place du Palais Royal and the archway are a perfect monument and architectural study in themselves.

On the side towards the Seine are the *Stables*. The S. front of the Louvre Gallery towards the Quay, between the Pavillon Lesdiguières and the Louvre, has been magnificently restored and decorated, as well as 2 courts—*Cours Visconti* and *Caulaincourt*—opening behind. This portion, originally erected by Henri IV., shows the frequent monograms of that gallant monarch and of Gabrielle d'Estrées. Towards the gardens and the Square du Louvre opens the Gallery of Statues, and, above, the halls, containing the paintings of the French schools.

**Casernes.** See *Barracks*.

**Castiglione, Rue de, C 3.** A short colonnaded street, built under

Napoléon I., on the site of the Convent of the Feuillants, and leading from the Place Vendôme to the Rue de Rivoli. It was bordered by the Ministry of Finances, which was burnt by the Communists, and the site of which is now occupied by the Hôtel Continental.

**Catacombs.** It is said that one-tenth part of Paris, principally on the l. bank of the Seine, including the whole of the communes of Vaugirard, Montrouge, and Gentilly, is undermined by quarries, out of which the stone (caleaire grossier) for building the city was drawn from very early times down to the 17th cent.

In 1774, and again in 1777, accidents occurred from the falling in of houses; in the Boulevard Neuf a building near the Barrière d'Enfer suddenly sunk down into a hole 80 ft. deep, which created great alarm, and called public attention to the subject. Since that time the whole subterranean region has been surveyed and mapped with reference to the plans and directions of the streets above, and the Government have annually expended sums amounting to 100,000 fr. in supporting, propping, building <sup>\*</sup>piers and buttresses, so as to remove all cause of apprehension of accident for the future.

In 1784, when the practice of burying in the Cemetery of the Innocents was discontinued, the accumulated bones of ages were removed from thence with great precautions, on account of the unhealthy nature of the operation, and were deposited, with a certain amount of religious ceremony, in these old quarries. The bodies of some of the victims of the Revolution were placed here, and are still walled up. For many years the bones remained as they were thrown down on their removal; but after 1812 they were gradually arranged in walls of skulls, leg-bones, &c., and chapels, altars, &c., were built of them, and the damp dismal caverns of the catacombs became one of the regular sights of Paris. They form, however, an intricate labyrinth, and it was reported that people had been lost in them; they were therefore considered dangerous, and were for many years closed to the public. Every precaution is taken to prevent persons from being lost. A black line is painted on the roof of the way, and chains are placed across the side paths. In 1871, 100 insurgents of the garrison of Fort Vanves escaped into the Catacombs, where many of them perished. There are several entrances, the principal being on the right of the Place Denfert-Rochereau; the exit is in the Rue Dareau. They are usually shown on the 1st and 3rd Saturdays of every month at 12.45 P.M., by order obtainable on written application



to M. le Préfet de la Seine. The walk through usually takes about an hour. Candles in rough wooden holders, which are necessary for the visit, may be bought at the entrance.

**Cattle Market.** See *Abattoirs*.

**Cemeteries.** The three principal are those *du Nord* (Montmartre), *du Sud* (Mont-Parnasse), and *de l'Est* (\*\*Père la Chaise, which see). Besides these there are ten smaller cemeteries—Auteuil, Batignolles, &c.; and two large ones at St.-Ouen and at Ivry, devoted to gratuitous burials and temporary concessions (*i.e.* for 10 years). All these are usually open in summer from 6 A.M. to 6 P.M. There are a few private burying-grounds, such as that of Picpus (see *Picpus, Rue de*). In consequence of these burial-grounds being insufficient, a large cemetery was laid out (1874), upwards of 2 m. long by 1 m. broad, at MÉRY SUR OISE, 14 m. from Paris, reached by branch Lines of the Chemin de Fer du Nord.

\*

**Cercles.** See *Clubs*.

**Chaillot, Pompe à feu de, A 3,** on the Quai de Billy. A system of pumps for supplying Paris with water from the Seine, originally put up in 1776. By the application of steam power, these works can supply 40,000 tons of water to a height of 121 ft. above the river every 24 hrs.

**Chambre des Députés or Palais du Corps Législatif or Palais Bourbon, B 3** (entrance from the Place du Palais Bourbon, on the S. side of the Seine).

This handsome building, at the S. end of the Pont de la Concorde, was begun by the Duchesse de Bourbon in 1722 and finished by the Prince of Condé in 1789, and was then called Palais Bourbon. It was confiscated in 1792, and afterwards was used for the sittings of the Council of Five Hundred. Napoléon's Corps Législatif afterwards occupied a part of it. The present handsome portico—one of the great ornaments of Paris, but unsuited to the building to which it is attached—was built in 1804. At the Restoration it was restored to the Prince de Condé; but the Chamber of Deputies sat there, and in 1829 the part used by them was bought by the Government. After the death of the last Prince

de Condé, the rest of the palace devolved to the Orleans family, and afterwards became the property of the State. It was in this palace that the Chamber of Deputies, or French House of Commons, sat from 1814 to 1848; here the Constituent Assembly of 1848 sat; and here the Corps Législatif of the Second Empire held its meetings. On Feb. 24, same year, when the Tuileries was invaded by the insurgents, the Duchess of Orleans and her two children, separated from all the members of her family, ran across the gardens and bridge, took refuge in the Chamber of Deputies, and heard the abdication of Louis-Philippe debated, against which she attempted to protest. The mob, under Ledru-Rollin, invaded the building, and for some hours the duchess and her children were in great danger. At length they were conveyed to the Hôtel des Invalides, and soon afterwards escaped from Paris. On May 15, 1848, whilst the Constituent Assembly were sitting, a mob burst in and filled the hall: the members, however, showed considerable courage, and kept their places for some hours; at length they were fairly expelled, Blanqui, Barbès, and Auber being the leaders of the mob. Soon afterwards strong bodies of troops arrived, expelled the insurgents, and the Assembly resumed its sitting the same evening. The iron rails under the portico were afterwards put up to prevent a repetition of such revolutionary attacks.

The portico of 12 Corinthian columns facing the Place de la Concorde is 101 feet wide, raised on a broad flight of steps, and adorned with statues and bas-reliefs, some allegorical, some historical. Under it is one of the entrances, but the usual one is on the opposite side, in the Place du Palais Bourbon, under a handsome Corinthian gateway of the 18th cent. Within the gateway is a fine court surrounded by porticoes, &c.

The interior consists of lofty halls, passages, &c., some adorned with statues, bas-reliefs, &c., others painted and gilt under Louis-Philippe. The principal rooms are—*Salon de la Paix*; the walls and ceiling painted by H. Vernet. *Salon des Conférences*, with many allegorical and historical paintings by Heim, grisailles, &c., and a handsome modern marble chimney-piece. *Salle des Pas-Perdus*; ceiling by Vernet. The hall where the Corps Législatif sat, and where the Chamber of Deputies now sits, was begun in 1828, and finished in 1832.

The President of the Republic, the Corps Diplomatique, &c., have separate tribunes like boxes in a theatre. The whole is profusely adorned with paintings and statues, allegorical and historical, none of any great merit. There is a *Library* of nearly 100,000 volumes, the ceiling of which was painted by Eugène Delacroix.

During the sitting of the Chambers, admission can only be obtained by ticket from a deputy or from the *Secrétaire de la Questure*. At other times the building is open to the public.

**Champs-Élysées, B 3.** One of the finest and most popular promenades of Paris, covering an irregular piece of ground extending from the Place de la Concorde to the Arc de l'Étoile, and from the river to the Avenue Gabriel. It was commenced by Marie de Médicis, who in 1618 planted a triple avenue for her own use along the borders of the Seine, still known as the *Cours la Reine*. This was gradually extended, and about 1670 it began to assume its present form, being planted, laid out in drives, open spaces, &c., and the roads levelled. In 1815, the Allied armies bivouacked here, and did considerable damage to the trees. From Mar. 1 to 3, 1871, the German army held possession of this quarter of Paris, from the Arc de l'Étoile to the Tuileries. Near the Arc de l'Étoile, the assassin Pianori, on April 28, 1855, discharged a pistol at the Emperor Napoléon III.

On the r. are the *Cafés-Concerts des Ambassadeurs* and de *l'Alcazar d'Été*, the *Théâtre Guignol*, the *Panorama Marigny* (Combat de Buzenval), and the handsome *Cirque d'Été*. On the l. are the *Café-Concert de l'Horloge*, the *Restaurant Ledoyen*, the *Palais de l'Industrie*, the *Concert des Champs-Élysées*, and the *Panorama of the Siege of Paris*. Beyond is the great Rond-Point or circle, with six fountains. The *Hippodrome* lying between the Avenue Marceau and the Avenue de l'Alma, is reached by either. A very great improvement was made in 1860 by laying out the lower part of the Champs-Élysées in elegant flower-gardens and shrubberies. The broad handsome road from the obelisk of Luxor to the Arc de l'Étoile, nearly  $1\frac{1}{2}$  m. long, is one of the finest views in Paris, whether looking up towards the Arc de l'Étoile or from the opposite direction towards the Tuileries. On fine afternoons the central road is thronged with carriages, and the sideways with promenaders on foot. Sunday is the most crowded day; in fact, for numbers of vehicles, London can show nothing like it. From 3 to 7 is the fashionable time.

The grand display of the year is in Passion Week, and is called *Promenade de Longchamp*. There was formerly an abbey of that name in the Bois de Boulogne, and it became the fashion to attend Vespers there during Passion Week. The abbey is gone; but the fashion of driving on the road to Longchamp during the last three days of the week remains, though somewhat fallen off of late years. In the evening the Champs-Élysées are thronged with the



middle and lower classes peacefully amusing themselves in promenading, sitting at the Cafés Chantants, gambling for gingerbread, nuts and sugar-plums, &c. Equestrian performances take place at the *Cirque d'Été* and the *Hippodrome*, and the *Concerts des Champs-Élysées* are held every evening during summer. The Avenue Montaigne was popularly called the *Allée des Veuves*, because in former days widows and persons in deep mourning frequented it as more retired than the high road. The famous *Jardin Mabille*, closed in 1881, was between Nos. 81 and 95 Avenue Montaigne. Two visits at least should be paid to the Champs-Élysées, one in the afternoon and one in the evening when brilliantly lighted up.

**Champ de Mars, A 4.** An area 1100 yards long by 550 wide, extending from the l. bank of the Seine back to the École Militaire, destined for reviews and other public spectacles. It is approached from the rt. bank by the Pont d'Iéna. Its sides were bounded by earthen ramparts covered with turf and planted on the top with trees, which were raised in 1790 by the zeal of 60,000 Parisians of both sexes, when all ages and ranks worked without intermission to the chanting of "Ça ira." The whole was completed in one week, between July 7 and 14, so as to be in readiness for the Grande Fête de la Fédération, which was celebrated here 14th July of that year. At the end nearest the military school an altar (Autel de la Patrie) was erected, at which the afterwards celebrated Prince Talleyrand, then Bishop of Autun, officiated, attended by 400 white-robed priests, in the presence of the King, the National Assembly, the Deputies of the Army, National Guard, and Provinces of France, and 100,000 other spectators, and the king swore fidelity to the constitution. The French at the time thought their Revolution ended by this event, which proved but the beginning of their sorrows. Soon after on that very altar Danton laid an address for the deposition of the king. Many other revolutionary fêtes were held here; and on this ground, June 1, 1815, Napoléon assembled the meeting of the Champ de Mai, where the different bodies took an oath to a new constitution upon an altar erected almost on the very place of that of the Revolution. Here also in 1830 Louis-Philippe delivered colours to the National Guard; and in 1852 the Emperor Napoléon III. distributed eagles to 60,000 troops. The earthen banks were originally higher, and a ditch and railings ran along them; but at the fêtes given in 1837 on the marriage of the Duke of Orleans more than 20 people were trampled to death at the entrance-

gates. The railings were then taken away and the ditch filled up. The usual time for regular drill is from 6 to 8 A.M., but reviews are frequently held in the middle of the day. In summer the dust on these occasions is intolerable. Spectators who station themselves on the Pont d'Iéna generally have a better opportunity of seeing the principal personages, generals, &c., than those posted on the ground. A portion of the area of the Champ de Mars was covered by the buildings of the Great International Exhibition of 1867, and nearly the whole of it by that of 1878.

**Chantilly**, 25½ m. from Paris. A junct. stat. on the direct line of the Northern Railway, from Paris to Creil. Trains in 50 min.

Fares, 5 fr. 05 c., 1st; 3 fr. 75 c., 2nd; 2 fr. 80 c., 3rd. Return, 7 fr. 50 c.; 5 fr. 70 c.; 4 fr. 75c.

H. du Cygne, H. de la Pelouse, H. d'Angleterre. Forest always open; Stables (a fee). The Galeries de Peinture, de Psyché, and des Cerfs are shown on Sundays and Thursday from Sept. to the end of June, from 1 to 5.

A town of 3934 Inhab., chiefly known for its *Races* in May and October, and its Château. A castle existed here in the 10th cent., which in the 14th descended to the Montmorencis, from whom it passed by marriage to the Condé family. The Grand Condé contributed much to its embellishment. Chantilly was constantly a scene of splendour and festivity until the Revolution, when the principal part of the château was pulled down, and the grounds occupied by squatters. At the Restoration the Duc de Bourbon, the last of the Princes de Condé, was reinstated. He lived in the Petit Château, passing a retired life there, saving money to buy out the squatters, and restoring the grounds. He was found hanging to a window-frame in his château at St.-Leu on 27 Aug. 1830; whether he had committed suicide or had been murdered has never been ascertained. By his will he left the Chantilly estates to the Duc d'Aumale, 4th son of Louis-Philippe; they were sold in 1852 with the rest of the property of the Orleans family, and purchased by or in the name of the partners in Coutts's bank. In 1871 the Duc d'Aumale was reinstated in his property. An English Protestant ch., St. Peter's, was erected here in 1867. There are 600 or 700 English residents; many of them jockeys, horse-trainers, &c.

On leaving the station there is a broad road leading past the end of the *pelouse* or race-course to the town of Chantilly, at the farther end of which are the *Stables* and *Château*; but the visitor had better take the path through the forest immediately opposite the station, and this will lead him at once to the château in a short mile. The *pelouse*, a very pretty green field, where the

aces take place, extends between the town and forest from near the station to the château. On the side next the forest is the Grand Stand, a large wooden building erected by the late Duke of Orleans. The racecourse has a circuit of nearly 2200 yards; and though the ground is not first-rate, it is the best in France, and Chantilly is the French Newmarket. About 300 horses are kept here; the jockeys, grooms, stablekeepers, and trainers, form a kind of British colony at Chantilly. The turf will not bear much riding, and the horses train and exercise in the forest on sandy roads, which are occasionally harrowed to keep them soft.

At the end of the pelouse are the *Stables* for 176 horses, finished 1735, a magnificent monument of the Condés and of the grand style of the 18th cent. In the hollow below are the *Pavillon d'Enghien*, looking like a row of ordinary houses, and built in the last cent. for the servants, and the *Grand Château*, nearly surrounded by water. The original château, designed by Du Cerceau, was a regular castle of the 15th cent., of five sides, with huge round towers at the angles; the upper part was pulled down at the Revolution, and has been rebuilt by the Duc d'Aumale from the designs of M. Daumet. The portion called Le Châtelet was built by the Constable Anne de Montmorenci. The portions shown to the public are the *Galerie de Peinture* (pictures), the *Galerie de Psyché* (containing 44 beautiful paintings on glass, executed 1542-1544, representing the loves of Cupid and Psyche), and the *Galerie des Cerfs* (containing some fine Flemish tapestry). In the chapel is an altarpiece from the ch. of Ecoeuen attributed to Jean Goujon. His Royal Highness's art collection is of first-class excellence, and includes pictures by *Raphael*, the Orleans Madonna: *A. Caracci*, Sleeping Venus: *Poussin*, Theseus finding his Father's Sword; Bacchanals: *Murillo*, St. Joseph and Infant Jesus: *Perugino*, Virgin and Infant Jesus: *Van Dyck*, Portrait of the Count de Berg: *Luini*, La Joconda: *Ingres*, Francesca di Rimini and Stratonice: *Decamps*, The Standard-bearer; Turkish Guard-room; Turkish School: *Delaroche*, Body of the murdered Duke de Guise: *S. Botticelli*, Virgin and Child: *Fromentin*, Hawking Party: *Gérôme*, Results of the Masquerade: *Meissonier*, Dragoon of Louis XIV.'s Time: *Ruysdael*, Beach at Scheveningen: *School of Siena*, Dancing Angels: *Clouet*, Portrait of the Queen of Charles IX.: *Rembrandt*, First Sketch for the Night Watch, The Raising of Lazarus; and several *Greuzes*.

Behind the *Stables* are several large courts,—one for dogs, one for the coach-houses, &c., and a riding-school. Adjoining the stables is a large and stately church, after the style of Versailles; and beyond the ch. a lofty unfinished gateway, called



*Porte St.-Denis*, erected for ornament. Passing through this and following the road on the rt. is a bridge and the entrance leading to the *parc* or gardens, which are shady and pretty.

The Forest of Chantilly covers 6000 acres, and adjoins the *forêt de Pontarmé* or *de Senlis* of 3000 acres; it is traversed by straight roads, and contains two or three pretty lakes: the *Étangs de Commelle* are the principal. In the time of the Duc de Bourbon it was well stocked with game, as it still is with deer, roebucks, &c.

**Chapelle-en-Serval, La.** See *Horse Races*.

**Chapelle Expiatoire, C 2**, on the Boulevard Haussmann, and Rue d'Anjou St.-Honoré.

Mass at 9 A.M. Admission after 10 A.M. by a small fee.

This stands on part of the old cemetery of the Madeleine. Here Louis XVI. and Marie-Antoinette and also many of the Swiss Guards were buried, without any ceremony. In 1815, the remains of the king and queen were removed to St.-Denis, and the present chapel was begun by Louis XVIII., finished by Charles X. in 1826. It is admired, but is too much in the semi-classic taste of the Restoration, and may be said to be gloomy without being grand. The architects were Percier and Fontaine. An avenue of cypresses leads to a raised platform forming the atrium of the ch., which is in the Doric style and in the form of a Greek cross with a domo over the centre: the building is in imitation of an ancient sepulchre. Two groups of statues by Bosio, of Louis XVI. supported by an angel, and of Marie-Antoinette by Religion, the latter being a portrait of Madame Élisabeth, stand in the transepts, and on the pedestals are extracts in golden letters from the King's will and from the last letter of the Queen to Madame Élisabeth. Stairs lead to vaults, in which are cenotaphs to the King and Queen, near where their remains were discovered.

**\*\*\*Chapelle, Sainte, D 4.** In the courtyard of the Palais de Justice, Boulevard du Palais.

Open daily 12 to 4 free, except Mondays and Fridays, when  $\frac{1}{2}$  fr. will procure admission.

This is perhaps the finest specimen on a small scale of the best style of Gothic architecture in France. It was raised by the architect Pierre de Montereau in 1242 or 1245-48, to contain the thorns of

Our Lord's crown and a fragment of the true cross, which were purchased by St.-Louis from the Emperor Baldwin, and conveyed hither through the streets of Paris by the king barefoot. The relics and reliquaries are said to have cost a sum equal to 2,800,000 fr. and the building 800,000 fr.; the endowment was on an extensive scale. After 1791 the building was used first as a club, then as a corn-store, and was for many years filled with papers and records of the law courts. In 1837, Louis-Philippe determined to repair and restore this monument, and intrusted the work to M. Duban, then to M. Viollet-le-Duc and the late M. Lassus; latterly Lassus alone had the direction of the restorations. The repairs and restorations have cost 2,000,000 fr. This chapel escaped, as by a miracle, from the conflagration caused by the Commune in 1871, when all was burning around, and is quite uninjured.

This beautiful building, which, by the noble simplicity of its design, the majesty of its tall windows, and the perfection of its detail, ranks as one of the most perfect examples of the Gothic style in its perfection, was finished in the short space of 5 years! It is in two stories, corresponding in level with the floors of the ancient palace, so that the lower chapel or crypt was for the servants, and the upper, on a level with the royal apartments, for the royal family. The dimensions of the upper chapel are internally 118 ft. long, 55 ft. wide, 67 ft. high; height of spire from ground 140 ft. The exterior, though fine, does not give an idea of the magnificence of the interior, and the effect is much injured by the modern buildings around it. The spire has been rebuilt, and is a copy of that which was placed on the chapel in the 15th cent. The W. end, the balustrade and turrets, were altered to what we now see them in the reign of Charles VIII. There is a porch in two stories and a rose-window at the W. end, and there was formerly a flight of 42 steps leading to the upper chapel. The lower one, or crypt, is a curious specimen of Gothic, with internal flying buttresses to support the vault, and is now gorgeously decorated. The floor is covered with tombstones, chiefly of its canons. Boileau, although he had severely satirised the canons of the Sainte-Chapelle in his 'Lutrin,' was buried here until his remains were removed to St.-Germain-des-Prés. The ascent to the upper chapel is by a narrow corkscrew staircase in one of the turrets, the effect on emerging from which into the gorgeous interior is striking. The chapel consists of a lofty nave with an apse at the E. end: 4 wide windows on each side, and 7 narrower ones surrounding the apse, occupy the place of walls; and seem to carry the vault, the buttresses outside, which alone support it, being concealed by the beautifully painted glass. The whole of the walls and the

roof are covered with paintings and gilding. The statues of the twelve apostles affixed to the pillars are admirable specimens of the 13th cent. The 4th, 5th, and 6th on the N., and the 3rd, 4th, and 5th on the S., are original; the others have been restored or replaced. The high altar and reliquary behind it are new, but are copies of the ancient ones. On each side of the nave is a recess which was occupied by the King and Queen, and on the S. a small square hole may be remarked communicating with a room from which Louis XI. used to hear mass without fear of assassination. The rose-window of the W. end is of the time of Charles VII.; the others are of the 13th cent., chefs-d'œuvre of design and of colour. They had suffered greatly during the Revolution, but have been well restored. Seven windows of the nave and four of the apse are filled with Old Testament histories, three of the apse with New Testament ones, and the S.W. window of the nave is especially curious as representing the translation of the relics by St. Louis to Paris. The small subjects of the martyrdoms of saints beneath the windows and on the W. wall are poor specimens as works of art; the valuable relics formerly preserved here have been removed to the sacristy of Notre-Dame. Service is only performed here once a year, on the occasion of the opening of the Courts of Law in November after the recess.

**Charenton.** 4 m. S.E. of Paris. Lyons Rly., or tram from the Louvre or steamer to Pont de Charenton.

At the junction of the Marne with the Seine, S. of the Bois de Vincennes, opposite to Alfort, where there is a large lunatic asylum for patients whose friends can afford to pay for their maintenance. Visitors are admitted Thursday and Sunday, 1 to 3.

**Château d'Eau, E 3.** See *République, Place de la*.

**Châtelet, Grand—Châtelet, Place du, D 4.** The civic fortress and prison of the burghers of Paris, and residence of the Prévôt de la Ville: afterwards for many years the seat of the Courts of Justice and a defence to the passage of the Pont au Change. It was pulled down in 1802, and the small square (*Place du Châtelet*) built on the site, with a fountain and column in the middle. The whole of this has, however, been entirely altered by the Imperial changes, and not one house of the old Place remains. The column has the form of a palm-tree, crowned by a gilt Victory, bearing the names of



battles of Napoléon I., who raised it 1807. At the base is a fountain with statues of Prudence, Vigilance, Justice, and Force, from designs of Bosio. In 1858 it was moved a few yards from its old site, and elevated on a pedestal surrounded with sphinxes. It is nearly in the line of the Boulevard de Sébastopol. The pedestal consists of stone basins, with figures spouting water, &c. The Théâtre des Nations has been erected on one side, the Théâtre du Châtelet on the other.

**Châtelet, Petit, The.** The fortress so called stood at the end of the Petit Pont as its defence on the S. bank of the Seine, opposite the old Hôtel Dieu. It was afterwards a prison for debtors, but has long been pulled down.

**Chatou,**  $9\frac{1}{2}$  m. from Gare St.-Lazare, on the rt. bank of the Seine, contains some pretty villas and a racecourse. A little beyond commences the forest of Vésinet, which continues as far as Le Pecq.

**Chaussée d'Antin, Rue de la, C 2,** extending from the Boulevard des Capucines to the Rue St.-Lazare, a wide, handsome, and fashionable street, called the Rue Mirabeau out of compliment to Mirabeau, who died at No. 46 in 1791, and afterwards Rue du Montblanc. Messrs. Rothschild's Banking House is at No. 21. The ch. of Notre-Dame de Lorette stands at the N. end, the Vaudeville Theatre at the S. end.

**Chemin de Fer.** See *Railways*. **De Ceinture,** do.

**Chemists and Apothecaries.** See *Medical Men*.

**Choiseul, Passage, C 3,** one of the longest in Paris, leading from the Rue Croix des Petits Champs to the Rue Neuve St.-Augustin, entirely occupied by shops.

**Choisy-le-Roi** (Pop. 6856),  $6\frac{1}{4}$  m. by Orléans Rly., derives its name from a château now in ruins, which was a favourite residence of Louis XV. It is renowned for its morocco and glass manufactories.

**Churches.** There are 41 parish churches and many chapels in Paris. The following is a list of the most important, each being described under its name:— Abbaye aux Bois — St.-Augustin (modern classic) — Assomption — Belleville (modern Gothic) — St. Bernard—\*Sainte-Clotilde (modern Gothic) — Ste.-Élisabeth—\*St.-Étienne du Mont (late Gothic and Renaissance) —\*St.-Eustache (Renaissance)—Ste.-Eugénie—\*St.-Ferdinand (modern classic)—St.-François d'Assise—St.-François Xavier, Boulevard des Invalides, begun 1861 (unfinished), to cost 108,000*l.* —\*\*Ste.-Geneviève (Italian) —\*\*St.-Germain l'Auxerrois (early Gothic)—\*\*St.-Germain-des-Prés (Romanesque and Gothic)—St.-Gervais (early Gothic)—\*\*Invalides (Napoléon's Tomb)—St.-Jacques du Haut-Pas (Italian) — St.-Julien le Pauvre (see Hôtel-Dieu)—St.-Laurent —St.-Lazare—St.-Leu—St.-Louis d'Antin — St.-Louis en l'Île—\*\*La Madeleine (Classic) — Ste.-Marguerite — St.-Martin — St.-Médard (Gothic) — St.-Merri (Gothic) — St.-Nicolas des Champs — St.-Nicolas du Chardonnet —\*\*\*Notre-Dame, Gothic Cathedral — Notre-Dame des Blancs Manteaux — Notre-Dame de Bonne Nouvelle—Notre-Dame de la Croix, Ménilmontant—\*Notre-Dame de Lorette (Basilica) — St.-Paul and St.-Louis — des Petits Pères — St.-Philippe du Roule — St.-Pierre de Chaillot — St.-Roch — St.-Séverin (Gothic)—Sorbonne (Italian)—\*St.-Sulpice (Classic)—St.-Thomas d'Aquin—La Trinité (modern Renaissance)—Val de Grâce —\*St.-Vincent de Paul (Basilica).

**Church, Armenian, 12 Rue de Monsieur.**

**Churches, English and Protestant.** The stranger should consult Galignani's Messenger for Saturday.

*Church of England.*—*Rue d'Aguesseau*, Faubourg St.-Honoré, B 2, most frequented Episcopalian ch. : service at 11, 3, and 8.

*Avenue Marbœuf*, A 2, No. 10 Champs-Élysées : service at 11, 4, and 8. This was the first English Protestant place of worship in Paris. It was built at the expense of the Rev. Lewis Way (c. 1825) in the pseudo or Georgian-Gothic style, the interior consisting of a nave with gallery.

*Rue Boissy-d'Anglas.* Services at 8.30, 10, 11.30, 3.30, and 7.30.

*Boulevard Bineau (Neuilly).* Service at 10.30 and 3.30.

*English Roman Catholic Church*, 50 Avenue Hoche. Mass at 7, 8, 9, and 10. Sermons at 10 and 3.

*Church of Scotland*, at the Chapel of the Oratoire, 162 Rue de Rivoli, adjoining the ch. opposite the gate of the Louvre : service at 11 and 3.

*Free Church of Scotland*, 45 Avenue de la Grande Armée, at 10.

*American Presbyterian*, 21 Rue de Berry, Champs-Élysées : service at 11.30 and 3.30.

*American Episcopal Ch.*, 17 Rue Bayard : service at 11.30 and 3.30.

*Wesleyan Chapel*, 4 Rue Roquepine, adjoining 41 Boulevard de Malesherbes, at 11.30 and 7.30.

*Congregational Chapel*, 23 Rue Royale : service at 11 and 4.30.

*Baptist Chapel*, 48 Rue de Lisle, at 11.30.

**Churches, French Protestant.**—These are divided into those supported by the State (*Temples*) and those receiving no aid (*Libres*). Amongst the former are :

*Calvinist (Réformés)*, Oratoire, D 3, No. 147 Rue St.-Honoré near the Louvre, at noon and 2 P.M.; *Pentemont*, 106 Rue de Grenelle St.-Germain; *La Visitation de Ste.-Marie*, E 4; 216 Rue St.-Antoine; *Batignolles*, 46 Boulevard des Batignolles. *Lutheran (Confession d'Augsbourg)*, *Carmes-Billetes*, Rue des Billetes, E 3; *Rédemption*, Rue Chauchat, No. 5, D 2. Amongst the Free Churches are the *Chapelle du Centre*, 77 Rue Charlot, 11 A.M. *St.-Honoré*, 23 Rue Royale, 10 and 3; and *Taitbout*, 42 Rue de Provence, at 12.

**Church, Greek.** See *Greek Church*.

**Circulating Library.** See *Introd.*: Reading Room.

**Circuses.** See *Theatres*.

**Cité.** See *Île*.

**Cités.** Blocks of buildings enclosed within gates, something like the Inns of Court in London, are so called, such as *Cité d'Antin*, *Cité Odiot*, &c. *Cité Rochechouart* (a model lodging-house).



**Clamart.** A village on a rising ground on the hills S. of Paris, which suffered severely during the Prussian bombardment of Paris, 1871. The *Bois de Clamart* is a favourite resort of holiday-makers.

**Clichy, Rue de, C 1,** corner of Rue St.-Lazare. No. 70 was the principal debtors' prison in Paris, now closed. The street terminates in an open space (*Place de Clichy*) of the Boulevard Extérieur where stood the *Barrière de Clichy*, beyond which is the suburb of Batignolles. The statue of *Marshal Moncey*, who, with a detachment of National Guards, defended the *Barrière* against the Allies, 1814, was erected 1870, the day after the Battle of Weissenbourg.

**Closerie des Lilas.** See *Balls*.

**\*Clotilde, Ste., Ch. of, B 3,** in the Rue de Las Cases, off the Rue St.-Dominique, on the S. side of the river. The principal modern Gothic church in Paris; the twin towers conspicuous objects. Was begun 1846, M. Gau and subsequently M. Ballu being the architects. The style adopted is that of the 14th cent.: the exterior is richly ornamented with statues, carving, &c., especially the W. front, which is flanked by 2 lofty crocketed spires, 214 ft. high. The interior, 310 ft. long, 87 ft. high, consists of a nave, short transepts, and aisles, 4 chapels round the choir, a Lady chapel behind it, and 2 in the transepts. Though its dimensions are those of a cathedral, it looks poor and insignificant internally, and the exterior has neither the solidity nor the picturesqueness always found in the old buildings.—*F.* On the wall enclosing the choir are bas-reliefs relative to the life of Ste.-Clotilde, at whose instance Clovis was converted, of SS. Valeria and Martial. The bas-reliefs round the nave and transepts represent the 12 stations or principal events in the Passion of Our Saviour. The chapels are decorated with frescoes by Lehman, Picot, and other painters; those in the Lady Chapel of the Life of our Lord are perhaps the best. The sculptures are by Pradier, Triqueti, and the best modern artists. Every window is filled with modern painted glass, chiefly by Lusson, from the designs of Galimard, &c., representing full-length figures of French saints; the rose-windows in the transept are very good. The roof is of iron. The whole edifice is said to have cost 320,000*l.* In front of the ch. is a piece of statuary by Delaplanche, representing Maternal Education.

\*\*Cloud, Saint (Pop. 3924), 9½ m. (named from St. Clodoald, grandson of Clovis).

A stat. on the Versailles Rly., rive droite. *Tramway* from the P. du Louvre & P. de la Concorde to extremity of the park at Sèvres, and to the bridge opposite the Palace. *Steamer* in summer from the Pont Royal in about 1 hr. *Tramway* is the best, except on fête days, when the Versailles Rly. will be preferable. St.-Cloud Rly. Stat. is at Montretout.

The Palace, originally a country seat of the Bishops of Paris, then of Francis I., afterwards of an Italian banker named Gondi, was largely added to and the gardens laid out under Louis XIV. for his brother Gaston, Duke of Orleans. It was subsequently bought by Louis XVI. for Marie-Antoinette. Here Henri III. was stabbed by the monk Jacques Clément; and Henrietta of Orleans, daughter of Charles I. of England, died, not without suspicion of poison. After Napoléon's return from Egypt, here took place (18 Brumaire) the memorable expulsion by Gen. Bonaparte, or rather by his brother Lucien, of the Council of 500, who met in the Orangerie, followed by the installation of Napoléon as First Consul. St.-Cloud was always his favourite residence. In 1814 the palace was occupied by Prince Schwartzemberg and the Allies, and in 1815 the capitulation of Paris was signed here. Louis XVIII. repaired the palace and laid out the garden called *Trocadéro*, from a victory gained by the French in Spain in 1823. Here Charles X. signed the Ordonnances which led to his deposition and flight on 30 July, 1830. Louis-Philippe spent part of his summers at St.-Cloud, and repaired and beautified the palace and gardens; and Queen Victoria lodged here in Aug. 1855. Under Napoléon III. it was the favourite summer residence of the Imperial Court; but was destroyed October 1870, by French shells from Mont Valérien, to prevent the Prussians obtaining shelter within it, and is now a ruin. The town was burnt by the Prussians just before the armistice, 1871. Scarce a house escaped shot or shell, yet the ch. stood unharmed.

The *view* from the terrace in front of the Château is very fine.

The *Parc Reserve* is near the Château, and besides gardens laid out in the style of Louis XIV., with statues, pieces of water, &c., has a large wilder portion, into which the Emperor Napoléon III. introduced fallow-deer from England.

The attractions of St.-Cloud centre in the *Parc Public*, containing near 1000 aeres, reaching from the Seine up to the heights of the table-land above, planted with trees, and laid out in walks and avenues, some broad and straight, others narrow and shady. There are many points commanding fine views; the best is from the site of the *Lanterne de Diogène*. The eye takes in hence a large part

of Paris, the windings of the Seine, backed by Montmartre. In front of the palace are two fine artificial *cascades*, the water falling over steps into a basin below, the sides adorned with statues, &c. Near this, on the l., is a basin, surrounded by trees, with a very high jet d'eau in the centre, and on certain days, usually on the second Sunday of each month in summer, the fountains and cascades play as at Versailles, though on a much smaller scale. The park contains fine avenues, shady glades, &c., and possesses an advantage over Versailles and St.-Germain in the irregularity of the ground. The Fête de St.-Cloud attracts vast crowds, especially on the Sundays. It continues for three weeks from Sept. 7, and is a sort of Greenwich fair.

**Clubs** do not occupy the same important position in Paris as in London life; there are, however, a considerable number of somewhat similar institutions called *Cercles*, where members, and friends introduced by them, find reading-rooms, dining-rooms, billiard-tables, &c. In many of them play is a principal object. The most aristocratic is the *Jockey Club*, 1 bis Rue Scribe: the others are, *le Grand Cercle*, 16 Boulevard Montmartre, for whist; *Cercle (Café) de la Régence*, 161 Rue St.-Honoré, for chess. More general clubs are, *des Deux Mondes*, 30 Rue Grammont; *de l'Union*, 11 Boulevard de la Madeleine; *des Chemins de Fer*, 22 Rue de la Michodière, Boulevard des Italiens, principally frequented by bankers and persons engaged in financial operations; the *Cercle Agricole* (commonly known as the *Club des Pommes de Terre*), 284 Boulevard St.-Germain, composed chiefly of the Faubourg St.-Germain society, landowners, &c.; *Cercle des Beaux Arts*, 4 Place de l'Opéra; *Cercle des Champs - Élysées* (formerly *Cercle Impérial*), 5 Rue Boissyd'Anglas.

\*\*\* **Cluny, Hôtel de, and Palais des Thermes**, D 5, in the Rue du Sommerard, No. 14, close to Place des Écoles and Boulevard St. Germain, S. side of the Seine.

Open to the public on Sundays and holidays: to strangers with passports daily, except Monday, 11 to 4.30. *Catalogue* 4 fr., very useful.

This is unquestionably one of the most interesting sights in Paris, including the Roman *Palais des Thermes* and the mediæval *Hôtel de Cluny*, with the collections which have been placed in it.

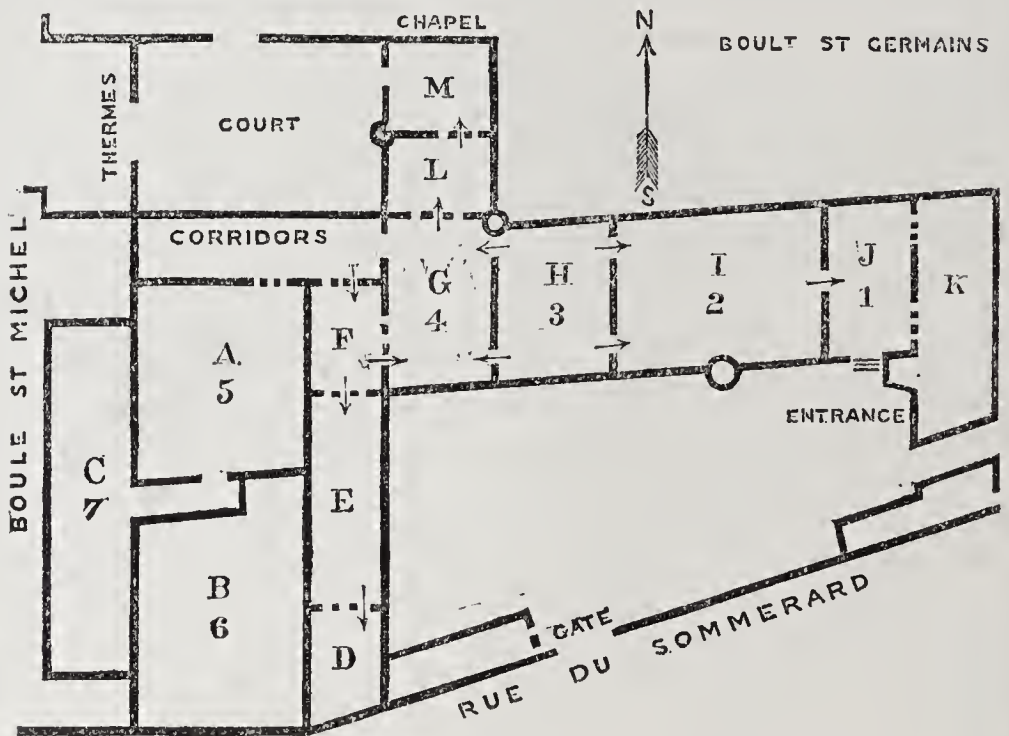
The Emperor Constantius Chlorus is supposed to have built a palace here, of which the existing remains formed the baths, about the year 300. That the Empr. Julian was here proclaimed emperor



360 is nearly certain. Two at least of the early Frankish kings inhabited the Roman palace, and it seems to have been an important edifice in 1180 ; in 1340 it passed into the hands of the Great Benedictine Abbey of Cluny, which had much property but no house in Paris. Abbot Jean, bastard of Bourbon, began the present Hôtel de Cluny, but died in 1485 : it was finished by Jacques d'Amboise towards the year 1515, and still remains one of the finest specimens of a semi-Gothic Renaissance mansion. The Abbots of Cluny seldom resided here, and often lent the hotel to members of the royal family. Mary, daughter of Henry VII. of England and widow of Louis XII., lived in it. The wedding of James V. of Scotland with Madeleine, daughter of François I., was celebrated here in 1537 ; the princes of the house of Lorraine afterwards made it their town residence. Having become national property at the time of the Revolution, some of Marat's party held their meetings in it. It was afterwards occupied by private individuals, and was falling into ruin when M. du Sommerard, an eminent amateur of mediæval antiquities, fortunately became its possessor in 1833, and it was his delight to fill the old rooms with mediæval works of art of every sort. After his death the nation bought the building and the collections for 20,000*l.* (1843), and at the same time the City made over the Palais des Thermes to the Government. Under Louis-Philippe the restoration of the building was undertaken, and great progress was made in the work during his reign. Since 1850 the restorations have been completed, and the hotel now presents an unequalled specimen, internally and externally, of a mansion of the 16th cent. Few, however, of the apartments, with the exception of the chapel, have preserved their original decorations. The rooms now contain upwards of 10,000 objects — a wonderful collection of ancient and mediæval carving, glass, pottery, metal-work, dresses, cabinets, furniture, gems, &c.

The battlements on the wall facing the Rue du Sommerard have been restored, and the staff and scallop-shell, the badges of Jacques d'Amboise, have been replaced. The body of the building, which faces the visitor on entering, is supposed to be the oldest part, and is almost Gothic in design, and richly ornamented. The double frieze and the balustrade above the first floor, with their grotesque carvings, and the magnificent dormer windows, deserve particular attention, and the chimneys are the finest of that date in Paris. The wing on the l. is much more richly ornamented. On the outer wall is a circle cut in the stone, said to represent the circumference of the great bell of Rouen. The entrance to the Museum is by a door (1) near the tower on the rt. The vestibule chiefly contains

wood-carvings and sculptures, amongst others a beautiful screen from the church of Augerolles, and a mosaic of the Virgin and Child, by Ghirlandajo. In the second room (2) are some good wood-carvings, a few paintings, painted glass, Roman pottery, mediæval locks and keys, numerous Gaulic and Celtic arms in flint and bronze, &c. In the third room (3) a good stone chimney, having over it a bas-relief of Our Lord at the Well of Samaria, and several coffin plates from the royal tombs at St.-Denis. In the next (4) are several paintings of the early French school, and cases of coins, medals, and seals. From here a doorway leads



Museum at the Hôtel de Cluny—ground and upper floors.

The rooms on the *ground floor* are indicated by numbers (1 to 7); those on the *upper floor* by letters (A to M).

through a narrow gallery (5), out of which opens on the l. a large hall (6), surrounded by galleries, where are exhibited several large specimens of Flemish tapestry. The most remarkable objects in the hall are the \*ecclesiastical robes, crosiers, &c.—one, found in a tomb at Bayonne, belonged to a bishop of the 12th cent. Next a hall filled with very fine well-preserved state carriages of the 17th and 18th cents. A wooden staircase brought from the Palais de Justice, with the arms and initials of Henry IV., leads from hall 6 to an upper gallery (G) containing armour, old metal chests, measures, &c. Turning rt. are 3 halls (F, E, D) filled with



old chests, furniture, Palissy and della Robbia ware, &c. From the first of these (F) we enter a room (G) with a bed and its furniture of the time of Francis I., and some illuminated MSS., and early printed books. The three rooms (H, I, J) which follow are more particularly designated as the Salles du Sommerard: in the first are several ivory triptychs and other sculptures; paintings of the early French and German schools, and some beautiful furniture in sculptured ebony. \*No. 1744, a set of chessmen in rock crystal, from the Garde-Meuble, said to have been given by the Old Man of the Mountain to St.-Louis, &c. The large hall (I) forming the centre of the building contains the most precious objects of the museum: two large cabinets filled with Venetian glass, a very beautiful series of Limoges and early enamels, crosiers, relic-chests, &c.; a suite of these, the work of Pierre Courtois, representing heathen gods, allegories, &c., measure 5 ft. by 3½ in., and were executed for the Château Madrid. A magnificently bound volume adorned with precious stones; a richly-worked nightcap of the Emperor Charles V.; drinking-horns; a series of watches, clocks, and armillary circles. In this apartment is a fine Renaissance chimney with its furniture; and a series of 60 little figures, carved in wood, of the kings of France, made under Louis XIII. In the next room (J) is exhibited a portion of the lower jaw of Molière—a strange relic for such a collection; some Russian paintings of the Virgin taken by the French from a ch. at Bomarsund; a very curious altar-front in hammered gold (No. 3122), with reliefs of our Saviour and of SS. Benedict, Michael, Gabriel, and Raphael: it was given to the Cathedral of Basle by the Emperor St. Henry II. (d. 1024): the workmanship is very rude. In the centre of the room are placed 9 gold crowns of the 7th cent., found near Toledo in 1859, and supposed to have belonged to the Visigothic kings of Spain. The largest—that of King Reccesvinthus (A.D. 649)—decorated with sapphires, pearls, and emeralds, has a very elegant cross suspended to it. These crowns were probably hung over the tombs of the Gothic monarchs. Under 2 neighbouring glass covers are several valuable Reliquaries and Ostensoirs for containing the sacramental wafers and relics, bishops' crosiers and crosses, and (Nos. 3103 to 3112) some very fine gold Gaulish torques found in Ille-et-Vilaine, and pewter dishes with bas-reliefs of good workmanship. In the last room (K) is a good collection of French Faïences of the 17th and 18th cents. There are also upwards of 100 good specimens of Italian Faïences of the 15th and 16th cents. which formed part of the Campana Collection. Returning to the room containing the bed of Francis I. (G) opens the room of La Reine Blanche (L), which formed the sleeping-room of



the widow of Louis XII., and so called because it was the custom for Queens of France to wear white mourning. There are four paintings of Virgins and Saints here of the early Florentine school, a Venus and Cupid attributed to Primaticcio, and (722) Mary Magdalene preaching at Marseilles, a view of the town in the background, painted by King René and his queen, a very handsome chimney-front in sculptured wood, and a curious collection of musical instruments. The valuable collections of arms deserve minute inspection. From here we enter the \*chapel (M), 21 ft. on each of its sides, a gem of late Gothic architecture; the groined ceiling is supported by a central pillar. The chapel is somewhat imperfectly lighted by the painted glass windows on one side; several articles of church furniture, confessionals, choir-stalls, crucifixes, &c., have been placed here. The frescoes of the apse in which the altar is placed are the only ancient paintings actually belonging to the building. A winding staircase leads down to an undercroft of the same size and design as the chapel, where several fragments of sculpture have been placed. From this a door on the l. leads into the garden, crossing which we come to the

*Palais des Thermes.* The principal part of these ruins are supposed to have formed part of the baths erected towards the end of the 4th cent. by the Emperor Constantius Chlorus. The first, the largest hall, the *frigidarium* or cold bath, is a well-proportioned and lofty hall of brick, which, though bare and stripped of its stonework and ornaments, still strikes the visitor with admiration. It is 66 ft. long, 38 ft. wide, and 59 ft. high; on one side, but at a lower level, is the oblong cold bath. The remains of the leaden pipes, &c., may still be seen; the water was brought from Rungis beyond Arcueil, 4 m. off, traces having been discovered throughout of the aqueduct, and of the outlet for conveying the waste water to the Seine. In this hall have been placed some specimens of Roman sculpture; amongst others two altars, of the time of Tiberius, dedicated to Jupiter, found in 1711 under the choir of Notre-Dame, &c. Beneath are vaults and reservoirs, closed to the public. Beside this hall vast masses of brickwork belonging to the vestibule, tepidarium, &c., may be seen, all in ruins, and formerly enclosed by or buried in modern houses. In the garden are a portion of a Roman road, formed of polygonal blocks of Fontainebleau sandstone, several fragments of Gothic architecture, 3 Norman arches, a part of a ch. at Argenteuil, an iron cross from the summit of the ch. of St.-Vladimir at Sébastopol, and the Gothic façade of the College of Bayeux, which stood in this quarter of Paris.

The remains of the Palais des Thermes, now standing in a public garden open to the Boulevards St.-Germain and St.-Michel, were formerly shut in by houses.

**Collège.** See *Écossais—Irlandais—Sorbonne—Barbe, St., &c.*

**Collège de France,** D 5, Place Cambrai, on the Rue des Écoles, out of the Rue St.-Jacques. A large building of 1770, in the style of that period, but rather plain. In it numerous professors, chosen not uncommonly from amongst the most eminent men of France, deliver gratuitous lectures on all subjects connected with the higher branches of literature and science—mathematics, natural philosophy, natural history, general law, history, Oriental languages, &c. A prospectus of the lectures may be had on application at the Collège.

**Colombes** (Pop. 10,357), 5 m. from Gare St.-Lazare. A pretty spot, which formerly contained a château inhabited by Henrietta Maria, widow of Charles I., after her return from England in 1665, and where she died, August 31, 1669.

**Colonial Museum.** See *Palais de l'Industrie.*

**Column of July.** See *Bastille.*

**Commerce, Tribunal de,** the first of the commercial courts of law, in front of the Palais de Justice, with very elegant façade, along the Quai de la Cité, in the Renaissance style, completed 1866, with octagonal cupola. M. Bailly architect. The commercial courts are on the 1st floor, approached by an elegant circular stair, on which are allegorical statues to Art, Commerce, Trade, &c. The large *Salle d'Audience* is a magnificent hall, decorated with paintings by Robert Fleury, relative to the four great epochs in the history of these tribunals; on the other side of the vestibule is the *Salle des Faillites*, with plain oak panelling; behind is a magnificent oblong court, surrounded by two ranges of porticoes and colonnades of composite columns, and covered in by a glass and iron roof,

supported on Hermes Caryatids. This building, which has cost upwards of 200,000*l.* sterling, is one of the finest and chastest of the modern edifices of Paris. The courts are open to the public, and sit daily, the judges being heads of mercantile houses of not less than 5 years' standing, elected for 2 years by the body of merchants from a list drawn up by the Préfet, and approved by the Minister of the Interior. The number of cases annually brought before the tribunal is nearly 70,000.

**Commerce, Chambre de**, 21 Place de la Bourse, consists of a council composed of 21 merchants or bankers, presided over by the Préfet de la Seine.

**Compiègne.** Pop. 13,696. 52 m. N.E. of Paris, on the Ch. de Fer du Nord. 13 trains daily in 1½ to 2½ hrs.; fares, 10 fr. 30 c., 1st; 7 fr. 75 c., 2nd; 5 fr. 65 c., 3rd. Return, 15 fr. 50 c., 11 fr. 65 c., 9 fr. 60 c.

*Inns*:—H. de la Cloche; H. de France; and the H. du Soleil d'Or.

A town on the l. bank of the Oise, a little below its junction with the Aisne. The Romans gave it the name *Compendium*, because their military stores were kept here. It has been a favourite residence of the French monarchs from the time of Clovis. They often repaired hither to enjoy the pleasures of the chase in its very extensive park and neighbouring forest.

The Emp. Napoléon III. revived the ancient system of the Royal Chasses, and resorted to Compiègne every year, where he dispensed princely hospitality to his numerous guests.

The *Palace* (open daily, 10 to 4), as it at present stands, is a building of the time of Louis XV., erected from designs of Gabriel. Napoléon I. added a splendid hall or gallery, with an arched ceiling, supported by twenty Corinthian columns, and adorned with allegorical paintings of Napoléon's victories, by Girodet: it was here that he received his bride Marie Louise, March 28, 1810. The interior is elegantly furnished. There are some good specimens of Gobelins tapestry in several of the apartments. The *Gardens* are prettily laid out, and a sort of arbour, or berceau walk, 4800 ft. long, leads from them to the forest. The façade towards the forest is very grand.

Turning rt. on issuing from the stat., the bridge over the Oise is crossed, and, following the Rue de Solferino, the *Hôtel de Ville*



(M. H.) is reached—a picturesque Gothic edifice, of the end of the 14th cent., surmounted by a Central beffroi, with side turrets of the 16th cent. restored. It contains a *Museum* of bronzes, pottery, enamels, armour, a bedstead of the time of Henri II., &c. The chapel has a carved oak altarpiece.

The *Ch. of St. Antoine* (M. H.) is a large edifice, of which the transepts date from 12th cent., the rest late Flamboyant. It has a disused marble font in the style of those of Winchester and East Meon. At *St. Jacques* the choir is of 13th cent., the chapels of the apse and nave 15th, the W. front 16th; the roof of the nave Flamboyant. In this ch. Jeanne d'Arc received the Sacrament, May 24, 1430.

The English *Church* of St. Andrew's, outside the town, was built by the Hon. Mrs. Russell Barrington, in 1868.

The *Forest* of 35,000 acres contains some fine oak timber.

Compiègne was once a strong place; it was before its *Walls* (still standing for two-thirds of their circuit) that the Maid of Orleans was made prisoner, her captivity ending in her ignominious and iniquitous death. She had thrown herself into the town, then besieged by the Duke of Burgundy, and had courageously headed the garrison in a sally across the bridge, when, in retreating, being last of the rear-guard, she found the town-gate partly closed, and choked by the throng eager to escape from the enemy, who closely pursued them. In consequence of this, while endeavouring to protect the fugitives, and before she could obtain an entrance, she was seized by an archer of Picardy, and transferred to John of Luxembourg, from whom she was purchased by the English.

*Diligence* daily to Villers-Cotterets, 18½ m., fare 3 fr.; to Soissons, following the valley of the Aisne. Also steamer to Soissons, up the Aisne, 4½ hrs.; 3½ hrs. down, fares 2 fr. 25 c. and 3 fr. in summer.

8½ m. from Compiègne (omnibuses in 1¼ hr. at 10.30 A.M. and 4 P.M.), at the southern border of the forest, is the village of *Pierrefonds* (*Inns*: H. du Château; Grand H. des Bains, open in summer; Grand Hôtel), to which an agreeable excursion (occupying 4 hrs.) can be made; it is in a lovely situation, crowned by the fine mediæval *Castle* (M. H.)—open Sunday and Thursday, 12 to 4—built in 1390 by Louis, Duc d'Orléans. Having become one of the strongholds of the Fronde, it was partially destroyed by Richelieu in 1617. It was bought by Napoléon I. in 1812: its massive towers, 100 ft. high, form a very picturesque object in the landscape. It

was handsomely restored by M. Viollet-le-Duc in 1865, and occupied at times by the late Emp. Napoléon III. and the Empress Eugénie. A narrow lane on the l. of the Place leads up to the Donjon, reached over two stone bridges and a drawbridge. The decoration of the interior is splendid and appropriate: *obs.* the chimney-pieces in the great halls. The *Ch.* of Pierrefonds (M. H.) has an elegant bell-tower of the 16th cent., over a crypt of the 11th cent. There are some mineral waters in the village similar to those of Enghien, frequented during the summer, with good inns and lodging-houses, and several handsome villa residences. About 1 m. from the castle, on the road to *Attichy*, are numerous indications of the Gallo-Roman period, and at *Orrouy* is a remarkable complete amphitheatre.

**Concerts.**—The six annual concerts given at the *Conservatoire de Musique* (see this heading) are of the highest repute, and consist of the best music of the great composers, Haydn, Gluck, Mozart, Beethoven, Mendelssohn, &c., executed in the most perfect and masterly style by some of the most eminent performers, vocal and instrumental. They take place once a fortnight from the 2nd Sunday in Jan. to the middle of April, with 3 supplementary concerts (Concerts Spirituels) in Passion and Easter weeks. They last 2½ hours. Subscribers' names are taken at the office of the Conservatoire Nat. de Musique, 11 Rue du Faubourg Poissonnière. Tickets are difficult to obtain except through subscribers.

The Union Musicale gives also good concerts. At the *Concerts Populaires* (of Pasedcloup) good classic music is well performed at the Cirque d'hiver, every Sunday at 2 p.m.

Concerts des *Champs-Élysées* (conducted by M. Giannini), near the Palais de l'Industrie, from 1 May to 1 Oct., every evening at 8 p.m. (Sundays, 1 fr.; Tuesdays and Fridays, 3 fr.; other days, 2 fr.). Concerts are also occasionally given at the rooms of *Herz*, Rue de la Victoire; *Pleyel*, Rue Rochechouart; *Sax*, St.-Georges; *Erard*, Rue du Mail, and at the Palais du Trocadéro.

**Conciergerie.** See *Palais de Justice*.

**Concorde, Place de la, C 3.** This is without doubt one of the grandest and most imposing open spaces in any city, and is the culminating point of the splendour of Paris.

The history of this place is very remarkable. In 1748 the Prévôt and Échevins of Paris obtained of Louis XV. permission to erect in the centre of this—then unoccupied space—an equestrian statue

of his majesty in bronze, by Bouhardon. It was not put up until 1763, when the square was named *Place Louis Quinze*. At the angles of the pedestal were 4 figures by Pigale—of Force, Prudence, Justice, and Peace—which gave rise to a multitude of sarcastic epigrams, the best of which is,

“O la belle statue ! O le beau pédestal !  
Les Vertus sont à pied, le Vice est à cheval.”

During a grand display of fireworks in honour of the marriage of the Dauphin, afterwards Louis XVI., with the Archduchess Marie-Antoinette, in May 1770, a panic caused by the accidental bursting of a rocket among the assembled crowd caused such a rush and squeeze, that many thousand persons were precipitated into the surrounding ditches (filled up in 1852), and not less than 1200 lost their lives by being trodden under foot or smothered, while 2000 more were more or less injured.

On the day following the storming of the Tuileries (Aug. 11, 1792) a decree of the National Convention ordered the statue of Louis XV. to be melted into cannon and *sous-pièces*. On its pedestal was raised in 1793 a hideous colossal statue of Liberty, in clay, painted, and the name of the square altered to *Place de la Révolution*.

Previous to this, however, near the spot now occupied by the obelisk, the *Guillotine* was erected, Jan. 21, 1793, for the execution of Louis XVI. The scaffold was raised a few yards to the W. of the pedestal. The king commenced an address to the people, but was not allowed to finish it; on a signal from Santerre, who commanded the soldiers, the king was seized from behind, bound to the baseule, or sitting-plank, and thrust under the axe. No sooner had the head fallen than the crowd rushed in to dip hands, pikes, or handkerchiefs in the blood. After a brief removal to the Place du Carrousel, the guillotine was again raised here permanently, from May 1793 to June 1794, during which time 1235 persons were executed here. Among them (July 17) was Charlotte Corday;—Oct. 16, Marie-Antoinette, the once beautiful queen, the most maligned of her sex, but innocent of all moral guilt; she preserved her calm dignity to the last; on the 14th Nov. she was followed by her cousin, Louis-Philippe Égalité;—on Nov. 9, Madame Roland, one of the leaders of the Revolution, also firm and resolute, whose dying words, in allusion to the hideous statue in front of her, were, “O Liberty, what crimes are committed in thy name!”—and on May 10, 1794, Madame Élisabeth, sister of Louis XVI. Around the instrument of wholesale murder seats were arranged as for a spectacle, the front ranks being reserved for women



—named *tricoteuses de la guillotine*, because they knitted and worked in the intervals of the sanguinary show. The blood thus shed like water remained in pools around the spot for the dogs to lick up, and on one occasion the oxen employed to drag a classic car in one of the theatrical processions of the Convention stood still in horror at the tainted spot.

After a temporary removal to the Place de la Bastille, and then to Barrière du Trône, the guillotine resumed its place on “the scene of longer triumphs” at the fall of Robespierre, who was beheaded here, July 28, along with 21 of his partisans, followed in 2 days by 82 more, chiefly the judges, jurors, and officers of the Revolutionary Tribunal and the Commune of Paris—the monsters who had themselves caused so great and inexpiable an effusion of innocent blood. (See Croker’s ‘History of the Guillotine.’)

In 1814, the Prussians and Russians, and in 1815 a part of the British army, were encamped on this Place.

After the Restoration a plan was suggested for raising a fountain on the spot where the scaffold of the King had stood, but Châteaubriand put a stop to it by the remark, that all the water in the world could not wash away the stains of blood shed there. At this time (1814) it was decided to restore the name *Place Louis Quinze*, instead of *Place de la Concorde*, which had been given to it in 1799; again changed in 1826 to *Place Louis Seize* in consequence of a project of raising to that monarch an expiatory monument on the spot where he had fallen. The Revolution of 1830 upset this plan—restored the name of Place de la Concorde (which it still bears)—and Louis-Philippe soon after appropriated the vacant space and historic site in the centre to the erection of

*The Obelisk of Luxor.* This magnificent monolith of red Egyptian granite (syenite) was one of 2, of like size and shape, which stood at the entrance of the great temple of Thebes (now Luxor), where it was erected by Rameses the Great, commonly called Sesostris, B.C. 1350; as is commemorated in the 3 rows of deep, sharply-cut, and well-preserved hieroglyphic cartouches on its sides. Mohammed Ali, Pasha of Egypt, presented it to the French Government, at the same time that he gave Cleopatra’s needle to the English (who did not remove it until 1877). The removal of such a mass—weighing 240 tons—was a work of great difficulty and expense; but it was ably performed under the direction of the engineer Lebas, who had in his employ 800 men. After casing it in timber for safety, he lowered it by skilfully arranged tackle, and transported it across the sands to a vessel built expressly in France to transport it. In this it descended the Nile to Alexandria, whence a steamer towed it in safety to Cherbourg, where it arrived 1833.

The elevation of the obelisk on its present site—a masterly operation of French engineering—took place 25th Oct., 1836, in the presence of Louis-Philippe and 150,000 spectators. A model of the ingenious apparatus employed may be seen in the Conservatoire des Arts et Métiers, and on the pedestal are cut, in gilt outlines, views representing the means adopted to remove and raise the obelisk to its present position. The *height* of this obelisk is 76 ft. 6 in. ;\* its width 7 ft. 6 in. at the base, which rests on a block of granite from Brittany 13 ft. 2 in. high and 5 ft. 5 in. square ; it weighs 500,000 lbs. ; and the cost of transport and elevation amounted to 80,000*l.* Some one has taken the trouble to calculate that it cost the Government at the rate of 4 fr. the lb. Near the top, which is unfinished, cracks are to be seen, and it is said that they are extending under the damp and variable climate of Paris.

From the obelisk radiate 4 noble avenues : W. the opening of the Champs-Élysées, terminated at the distance of 1½ m. by the triumphal Arc de l'Étoile ; E. the Rue de Rivoli and the Gardens and Palae of the Tuileries ; S. the Chambre des Députés, approached by the Pont de la Concorde over the Seine ; and N. the Rue Royale, closed by the classic portico of the Madeleine, at the opening of the line of the Boulevards. The buildings on this side, divided by the Rue Royale, are the Ministère de la Marine, and on the other the former Garde-Meuble. They were designed by the architect Gabriel, 1760, and deserve admiration. Around the square are ranged 8 colossal statues of French cities—Lille and Strasbourg by *Pradier*, Bordeaux and Nantes by *Calhouet*, Rouen and Brest by *Cortot*, Lyons and Marseilles by *Petitot*, &c.

The 2 *Fountains* which contribute so much to the splendour and ornament of the Place consist each of a lower basin of granite 50 ft. in diameter, with 2 smaller basins and statues of bronzed metal superimposed, surrounded by Dolphins, Tritons, and Nereids. The principal statues of the one represent the Seas of France ; of the other, the chief rivers—Rhine and Rhône ; attended by allegorical figures, emblematical of inland and maritime navigation, bearing the chief products of France. In March, 1871, the Germans, conquerors of Paris, once more bivouacked for 2 days in the Place de la Concorde and Champs-Élysées. On May 21, 23, the Versailles Army fought and defeated, after a bloody struggle, the Communists, who had raised a formidable barricade across the Rue Royale, and great part of Rue Royale was burned down. In this fight the

\* The height of Cleopatra's needle in London is 68 ft. 5½ in. ; its weight is 136 tons.

statue of Lille and the cast-iron fountains were seriously damaged. The Place is about 1000 ft. by 800 ft. in extent.

**Conférences, Salle des, 39 Boulevard des Capucines.** For literary, scientific and other lectures, every evening at 8.30, from October to June. Admission, 1 and 2 francs: *En Location*, 1 fr. 50 c. and 3 fr.

**\*\*Conservatoire des Arts et Métiers, E 3.**

No. 292, Rue St.-Martin. Admittance 10 to 4. Sunday, Tuesday, and Thursday free; other days 10 to 4, on payment of 1 fr.

The building is part of the priory of *St.-Martin des Champs*, one of the largest, wealthiest, and most learned of the order of St. Benedict in France. It was founded in 1060 by Henry I., and was originally, as its name indicates, in the fields, like our own St. Martin's, and was fortified in the 13th cent. with a wall and 21 towers—one of which still exists, towards the N.W. angle: beneath it is a fountain in the Rue St.-Martin. Towards the end of the 14th cent. it stood within the walls of Paris, but covered about 16 acres, great part of which was occupied by fields or gardens. Here judicial combats took place: one very celebrated in 1385, between La Trémouille, a Frenchman, and Courtenay, an Englishman. Here the bodies of the Constable d'Armagnac and his friends were thrown in 1418. The priory was dissolved in 1789, the fortifications levelled, and the immense estates of the monks sold, except the conventual buildings, which remained national property. In the year 1798 the Conservatoire des Arts et Métiers was established here, and in 1802 the collection of models, &c., originally begun in 1775 by Vaucanson, was transferred to this building; in 1806 schools for workmen, children, and adults were added. Since the accession of the Emperor Napoléon III., vast additions have been made to this institution, the buildings have been entirely restored and remodelled, and the collections largely increased. It has a regular staff of professors, and is under the management of a council with a Director at its head; besides the collections, there are lecture-rooms, laboratories, schools, &c., all gratuitous. The collection of models, machines, &c., is very large. The opposite side of Rue St.-Martin was in 1860 pulled down, and a handsome square opening on the Boulevard de Sébastopol was formed and planted with trees.



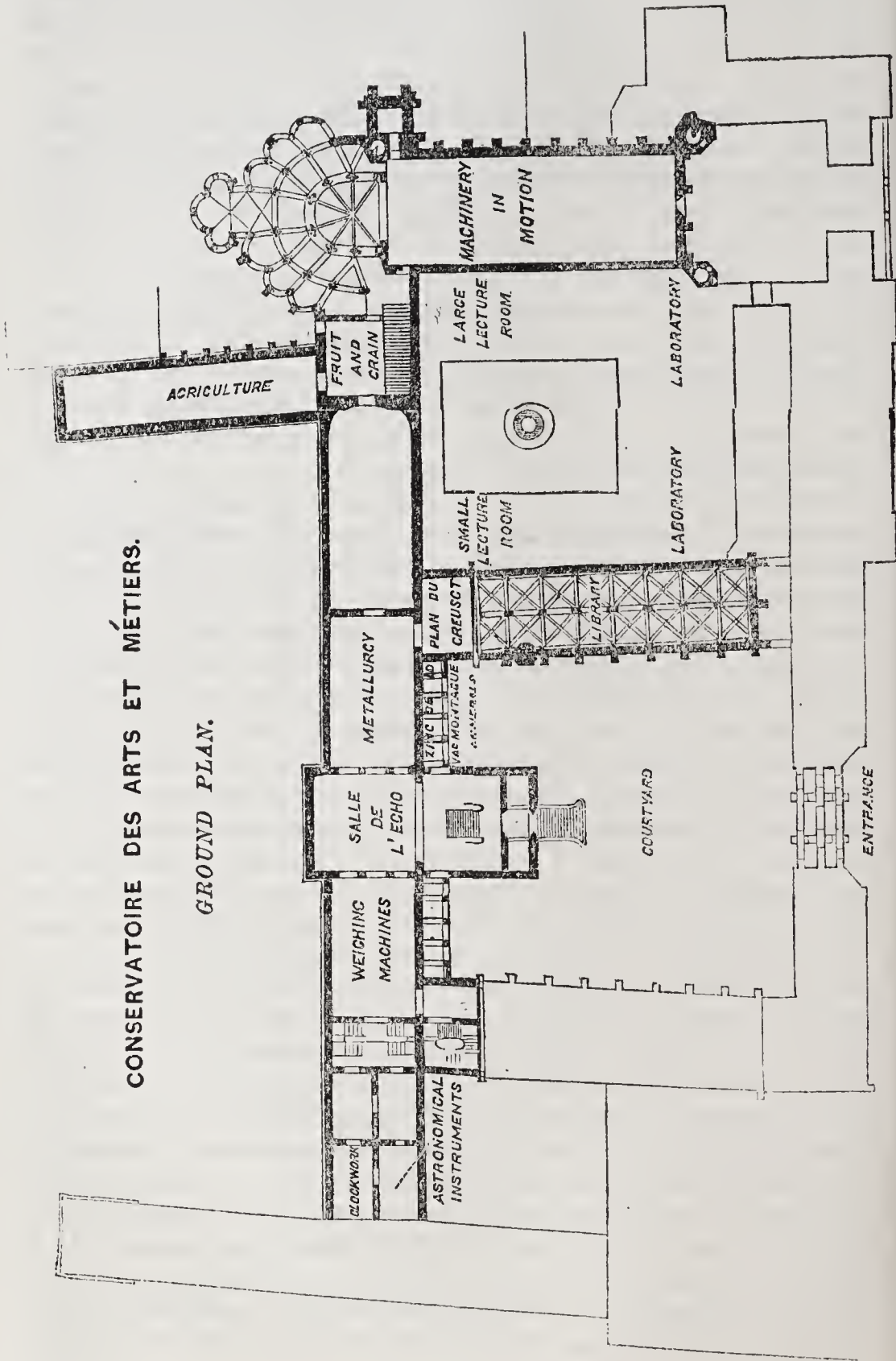
Having crossed the court, we enter the building by a vast and handsome vestibule; on rt. and l. are collections of agricultural products, grain, seeds, models of fruit, &c., beyond which is a hall, which is a sort of whispering-gallery (*Salle de l'Écho*), out of which open others, those on l. containing a collection of standard weights, measures, and weighing-machines, watchmaking, chronometers, locks, geometrical and astronomical instruments. Turning back to the *Salle de l'Écho*, we reach several rooms dedicated to metallurgy, ores, furnaces for their working, &c. In the first room, on 13 June, 1849, a party of the extreme republican members of the National Assembly, after Gen. Changarnier had suppressed the demonstration against the expedition to Rome, adjourned under the protection of the artillery of the National Guard; a detachment of soldiers, however, entered the building, and the members sought safety in flight. Ledru-Rollin, Boichot, and others, jumped out of one of the windows into the garden. A few were caught and tried for treason.

Continuing to the rt., we come to a large hall dedicated to agricultural implements, many of them very rude, models of homesteads, anatomical models of the horse and cattle, and a series of drawings and stuffed heads of different races of horned cattle, &c. Returning, and turning to the rt., we reach the old

*Chapel of the Priory.* This is one of the most remarkable Gothic edifices of Paris; it was founded by Henri I. in 1060: the choir is of the first part of the 12th cent., with a vault a little later; the nave was rebuilt about 1240. The arched vault with an open roof is modern. The whole building was almost in ruin in 1854, when it was partially restored and much over-decorated with painting. The chapel is now devoted to machinery in motion; a shaft worked by steam runs through it; there are also contrivances for applying hydraulic power for the purpose of proving newly invented machines. In the choir are several agricultural machines: a very primitive one of the year 1770, intended for locomotion by steam, is worthy of notice. The roof is formed of brilliantly coloured tiles, and is very conspicuous on the outside. The façade towards the street has been very judiciously restored, with its 2 elegant tourelles. Returning to the great vestibule by which we entered, and ascending to the upper floor, we come to models of everything relating to railways, locomotives, &c., and a long gallery containing a very large collection of models of steam-engines, machinery for refining sugar, wood-cutting, paper-making, &c. Farther on models of metal rolling-mills, presses, punches, steam-hammer, fire-engines, a large screw steamer complete, marine-engines and their separate parts, turbines, water-wheels, and models

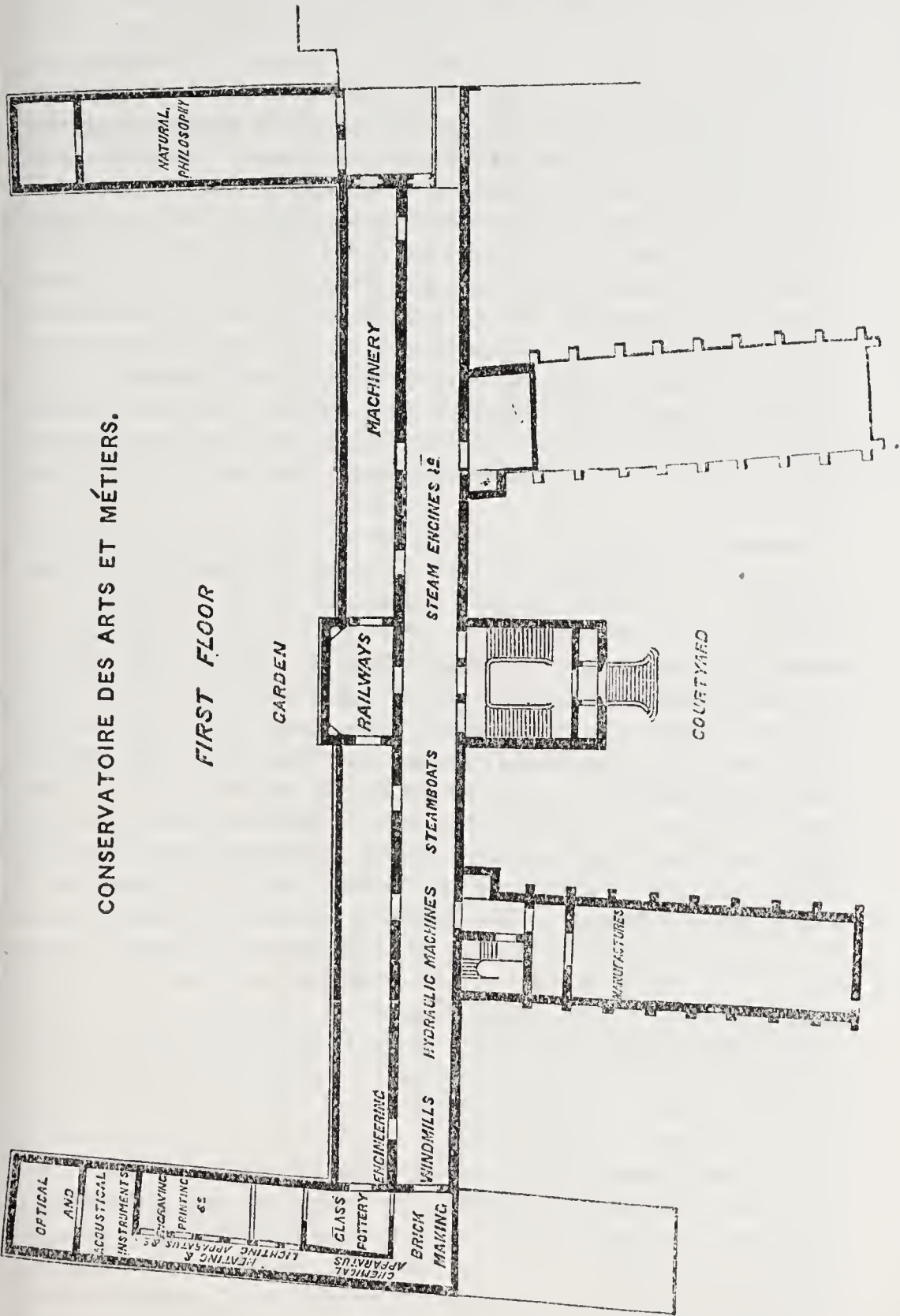
CONSERVATOIRE DES ARTS ET MÉTIERS.

GROUND PLAN.



CONSERVATOIRE DES ARTS ET MÉTIERS.

FIRST FLOOR



GARDEN

RAILWAYS

MACHINERY

STEAM ENGINES &

COURTYARD

MANUFACTURES

ENGINEERING

WINDMILLS

HYDRAULIC MACHINES

STEAMBOATS

BRICK MAKING

GLASS POTTERY

ACOUSTICAL INSTRUMENTS

CARVING PRINTING &

HEATING & LIGHTING APPARATUS

APPARATUS

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of workshops in different trades; models of old pumping apparatus, and one of the celebrated Machine de Marly, which raised water for the fountains at Versailles. Many of the models are beautifully executed. At the end of the gallery is a collection of everything connected with the manufacture of pottery, out of which opens a room filled with specimens of chemical products; beyond which collections of oil and gas lamps of all sorts. Collections of musical and of optical instruments. Turning back and keeping to the rt. are articles used in copperplate printing. Then a small collection of glass and pottery; the central piece of white Sèvres porcelain, with bas-reliefs, is a chef-d'œuvre. Parallel to the great gallery, but overlooking the garden, are a series of rooms containing a collection of tools and machines, used in the building trade. In a long gallery, forming the S. part of the building, is an extensive series of philosophical instruments; and the Galerie Neuve to the l. of the Grande Galerie, containing models of looms, spinning and carding-machines, &c., of all ages and countries.

Forming one side of the entrance court on the rt. is the *Library*, formerly the *\*\*Refectory of the Convent*, and one of the best preserved and most beautiful specimens of the Gothic architecture of the early part of the 13th cent., having been erected about 1220, long before the Sainte-Chapelle. The interior is very fine, both for the original design and execution. It is 138 ft. long, 23 ft. wide, divided longitudinally by 7 slender pillars, supporting the double-vaulted roof. The windows are of the same early pointed, being composed of 2 lancet-headed apertures with a circular one above. They are now filled with very indifferent modern painted glass; the whole building was restored in 1850 under the direction of M. Vaudoyer. The pillars and the walls have been decorated in true Parisian café style. The painting on the S. wall represents St. Martin; those on the E. the arts and sciences. On the N. projects the ancient pulpit from which prayers were read during the monastic meals, with a staircase in the depth of the wall leading to it. This is of the same date as the rest of the building, and is one of the oldest and best examples in France. The Library has 20,000 volumes, on subjects connected with the arts and sciences, and is open daily, except Monday, from 10 to 3, and also except Sunday and Monday in the evening from 7.30 to 10.

In another part of the building is the *Galerie du Portefeuille et des Brevets*, or Patent Office, containing specifications of patents, all open to inspection. In the space between the chapel and refectory, once occupied by a smaller cloister, are 2 amphitheatres, or lecture-rooms, with chemical laboratories, well adapted for their

purpose. Several lectures are delivered here on subjects connected with Industrial Art and Science.

**Conservatoire de Musique**, D 2, at No. 15 Rue du Faubourg Poissonnière, a celebrated institution founded by the State in 1784. Here many of the best French composers, Hérold, Halévy, &c., many eminent singers and actors, and many first-rate instrumentalists have been educated. There are usually about 600 pupils, most of them outdoor, some of them boarded by the State. Every year there is a competition, and the successful candidate receives £120 a-year for five years, during which he must study in Italy or Germany. The concerts of the Conservatoire are in high repute. Nowhere are Haydn's, Mozart's, or Beethoven's compositions more effectively produced. These concerts are usually much resorted to. There is an interesting Museum of Musical Instruments at Rue Bergère, No. 2, attached to the Conservatoire, open on Thurs. and Mon., from 12 to 4. See *Concerts*.

**Consulate.** See *Embassies*.

**Convents.** — There are numerous convents in Paris. Those for women, or nunneries, are mostly either educational establishments, such as the *Dames du Sacré Cœur*, 77 Rue de Varennes, the most frequented and fashionable, and the *Dames Augustines Anglaises*; or societies of women devoted to attending upon the sick, such as the *Sœurs de St.-Vincent de Paul*, 140 Rue du Bac, generally known as *Sœurs de la Charité*, numbering about 800. These admirable women perform the part of nurses in hospitals gratuitously, and will also supply nurses in private houses, for whose attendance a regular charge is made by the society.

**Corneille, Maison de**, C 3, 18 Rue d'Argenteuil. Here P. Corneille died 1684. A bust with a line from the *Cid* has been placed in the courtyard.

**Cour de Cassation**, Palais de Justice, is the supreme court of appeal in all civil and criminal matters; it deals only with questions of law and not of fact.

**Cour des Comptes.** Temporarily located in the Palais Royal. See *D'Orsay, Palais*, &c.

**Cyr, St.**, 14 m., near Versailles, on the *Railway to Brest*, contains the École Spéciale Militaire, transferred here from Fontainebleau in 1806 by order of Napoléon I. The building originally contained a school for young girls of noble birth, founded by Louis XIV. at the instance of Mme. de Maintenon. There are upwards of 300 pupils, who each pay 1000 fr. a year, and are afterwards drafted into the various branches of the army and navy with the rank of sub-lieutenant.

**Deaf and Dumb.** See *Sourds-Muets*.

**Decorative Museum.** See *Palais de l'Industrie*.

\*\*\* **Denis, St.**, 6 m. N. of Paris.

Station on the Chemin de Fer du Nord (trains from Paris at 5 min. past the hrs., and from St.-Denis at 13 min. past the hrs.). The ch. nearly a mile from the stat. Fares, 85 c., 1st; 65 c., 2nd; 40 c., 3rd. Return, 1 fr. 30 c., 85 c., 70 c. Omn. meets the trains. *Tramways*, 2 lines, Boulevard de Clichy and Boulevard de la Chapelle.

The town of 43,265 Inhab., chiefly workpeople, is uninteresting. Several inns and restaurants (*Du Grand Balcon*, facing the Abbey), none very good. The sole object of a visit will be the celebrated *Abbey Church*.

A Benedictine Abbey was founded here in very early times, on the tradition that it was the burial-place of St.-Denis; and from the time of Dagobert 35 kings and 19 queens of France had been interred here. The ch. was rebuilt, for the 3rd time, by the Abbot Suger in 1144; but having been partly burnt down in 1219, the nave and transepts and upper part of the choir were rebuilt by St. Louis 1240-45, including the tower, which was destroyed by lightning 1837, nearly completed in 1846, and pulled down again as unsafe. The earliest (genuine) tomb is of the 13th cent., the latest of the 18th. From the time of Henri II. the leaden coffins of the kings were placed side by side in the vaults on iron trestles, and not interred. On 31 July, 1793, Barrère proposed to the Convention the destruction of the royal tombs. It was agreed "d'effaer impitoyablement ces épitaphes superbes": "And of the coffins of our old tyrants let us make bullets to hurl at our enemies." The decree for the destruction was most sacrilegiously carried into execution; the coffins were opened, and the remains thrown into pits dug outside the church—Henri II. and his queen



in their robes, Henri IV. in a perfect state of preservation, Louis XIV. still recognisable. The body of Turenne, with the fatal bullet visible in it, was preserved and made an exhibition of; it is now in the chapel of the Hôtel des Invalides. Thanks to the exertions of Alexandre Lenoir, many of the relics discovered, and some of the tombs, were preserved and placed in a museum founded by him, in the Convent of Les Petits-Augustins, at Paris, from which they were brought back to the church. Napoléon I. restored the church to the purposes of divine worship, and spent large sums on its repairs; and on 13 Jan. 1817, the royal remains were disinterred with great care and solemnity and re-deposited in the vaults of the crypt. The restoration of the church was undertaken during the Restoration, but in such execrable taste that much of the work then done has since been removed. Louis-Philippe repaired and restored it in better taste; Napoléon III. made even greater improvements, confiding the work of restoration to the two greatest Gothic architects of France, MM. Lassus and Viollet-le-Duc. Of the 167 sepulchral monuments, 52 only are genuine, or belonging to this ch.; 53 are new or made up; the rest were brought from other churches. The German war stopped the restoration, and some damage was done to the ch. during the bombardment of the town by the Prussians, 21 to 28 Jan. 1871.

The W. front is very fine, having on the S. side an elegant bell-tower, surmounted by a double range of semi-Norman arches, and a low modern spire. Over the 3 circular portals are bas-reliefs, now much restored, that over the central one representing the Last Judgment. This front, as well as the deep porch into which it opens, is of Suger's time, 1144, and is a remarkable specimen of early Gothic architecture. The side doors are more pointed, and the reliefs over them modern, but probably copied from ancient ones.

The interior of the ch. is magnificent, especially since the restorations, so ably carried out by M. Viollet-le-Duc. The plan of the ch. is a nave of 9 bays with aisles and side chapels, transepts not projecting beyond the width of the nave, and choir with double aisles continued round the circular apse. The length is 354 ft., width 90 ft., height 85 ft.

Entering by the S.W. door, we find in the 2nd chapel the monuments of Louis D. of Orleans and his wife, 1407. In the transept rt., round the nave, transepts, and choir runs an elegant triforium gallery; the painted glass in the windows of which, and of those above, representing kings and queens of France, is modern. The transepts have fine rose windows filled with modern painted glass; the other windows here represent different modern events

connected with the abbey, such as the visit of Napoléon I., the funeral of Louis XVIII., and a visit of Louis-Philippe.

In the rt. or S. transept stands the \**Monument of Francis I. and Claude of France*, one of the most magnificent tombs of the Renaissance, begun in 1550 from the designs of *Philibert Delorme*; the recumbent figures on it are those of the king, his wife, and children. In a handsome vase, covered with sculpture, was preserved the heart of the monarch. Beyond the transepts opens the fine choir; before the high altar is the entrance to the Imperial sepulchral vault. On one side is the mosaic portrait of Queen Fredegunda, formerly on her tomb. Near to this are monuments with recumbent effigies of Le Roi Dagobert and queen, with a bas-relief representing St. Denis rescuing his soul from hell. Behind the high altar is the raised chapel which formerly contained the tomb of St. Denis, and farther back the Lady Chapel. The groining of the roof of the ch. throughout is very fine, grand, light, and elegant.

Beneath the choir is the crypt or subterranean ch., long made the receptacle for the desecrated tombs of royalty, now removed to the upper ch. This crypt (now closed) consists of an inner part or Martyrium, the most ancient in the building, and the only part not rebuilt by Abbot Suger.

Aseending the steps leading into the S. choir aisle, we are shown the tomb of the Constable Bert. du Gueselin—the champion of France against the English (d. 1380)—and of Constable Louis de Sancerre. The altar-piece, representing the Martyrdom of St. Denis, near this, is by *Jaspar de Crayer*. The painted windows round the choir-apse are of the 12th century, and of good glass. The pavements and painted decoration of the vaults are modern.

*Tombs and Sepulchral Monuments.*—All the royal monuments stood originally in the church or in its chapels, but on the rearrangement during the present cent. most of them were placed in the crypt, from which they are now removed. Near the high altar are the recumbent statues of Charles VII. and his wife, and painted standing effigies of Charles V. and his consort.

In the l. or N. transept are the \**Monuments* of Louis XII. and his queen, Anne of Brittany, executed at Tours by *Jean Juste* in 1591, and near it that of \**Henri II. and Catherine de Médicis*, by *Germain Pilon*. On rt. of the lateral entrance to the ch. are several figures of sovereigns of the Valois race, and on the l. of sundry royal personages. In an adjoining chapel is the kneeling figure of Marie-Antoinette.

The earliest burials of the French sovereigns at St.-Denis appear to date from the time of St. Louis; from which period, until the

Revolution of 1789, most of the kings of France found their resting-places here. The earliest royal interments were those of Philippe and Louis, brothers of the sainted sovereign. The last occupants of the royal vaults were the Duc de Berry and Louis XVIII. ; Charles X. lies at Goritz, and Louis-Philippe was removed, 1876, to Dreux from Weybridge.

In the chapter-house, opening on the rt. of the choir, are some modern paintings of events relative to the hist. of the ch., by artists of the present cent., of very little interest as works of art, or for the scenes they represent.

There is an extensive view from the summit of the tower, but the ascent is not easy.

The door leading into the N. transept (the Porte des Valois) is very beautiful and well restored ; over it is a bas-relief of the decollation of St.-Denis. That of the S. transept has been built into the modern edifices of the adjoining convent, now the Maison de la Légion d'Honneur, and has long remained hidden. Judging from the fragment laid bare, it must have been very beautiful, and dates probably from the period of Suger's edifice.

St.-Denis is the patron Saint of France, and upon the altar of this ch. Louis le Gros deposited the oriflamme, only unfurled when the king of France led his armies in person.

The Benedictine Abbey of St.-Denis was immensely rich, but the modern buildings, though handsome and extensive, present nothing remarkable. They are occupied by the *Maison d'Éducation de la Légion-d'Honneur*, an institution founded by Napoléon I. for the education of the daughters of members of the Legion of Honour.

A very large and handsome *parish ch.* nearer to the rly. stat. has been built by M. Viollet-le-Duc, in the Pointed Gothic style of the 13th cent., with a deep porch, surmounted by a Norman bell-tower, and transepts and choir.

**Denis, Rue St.** An ancient street in Paris, leading from the centre to St.-Denis, greatly widened since 1835. Until the Boulevard de Sébastopol was opened, this and Rue St.-Martin were the main arteries of Paris leading N. and S. on the rt. bank of the river.

**Dépôt de la Guerre.** 231 Boulevard St.-Germain. The office of the Government Topographical Survey of France, corresponding to the English Ordnance Survey. Besides the collection of maps, &c., there is a most valuable *library* of topographical and military



works, and a vast quantity of original correspondence of the successive Ministers of War with kings (particularly Louis XIV.), marshals, generals, the greater part of the First Napoléon's military despatches, &c. For permission to visit this, apply to M. le Directeur, always a general officer.

**Dépôt des Cartes et Plans de la Marine**, 13 Rue de l'Université. The Hydrographic office of the maritime surveys of France. Here all the French Government charts are prepared, printed, and issued: there is a library of 30,000 vols. of voyages, travels, works on science generally, on nautical subjects, charts, maps, &c., and the archives of the surveys are preserved here. For permission to visit, make use of the library, &c., apply to M. l'Amiral Directeur, &c.

**Diligences.**—The principal offices from which the Diligences started in former times were 24 Rue de Bouloy and 22 Rue Notre-Dame des Victoires.

**Dupuytren, Musée**, in the Rue de l'École de Médecine; a large collection to illustrate pathological anatomy, formed in 1835, through the exertions of Dr. Orfila; it is in the refectory of the Franciscan convent of the Cordeliers, or of St.-Côme, and is open daily except Sunday, 11 to 3, to students and medical men only. At the entrance is the statue of Ambroise Paré, a celebrated surgeon of the time of Charles IX. See *École de Médecine*.

**École de Droit** (*School of Law*), on the Place du Panthéon, near Ste.-Geneviève. Here numerous professors lecture on the different branches of law; there are generally about 2000 law students in Paris. The building is of the semi-classical style; it was begun in 1771.

**École de Médecine**, D 4 (*School of Medicine*), Boulevard St.-Germain, on the S. side of the river, not far from H. de Cluny. A foundation on a very extensive scale for teaching the medical sciences. There are upwards of 30 professors of the different branches, who deliver gratuitous lectures to the students; a library of some 50,000 vols., also open 'gratuitously; and collections of all

kinds. There are usually about 1500 students, of whom about 240 annually attain the degree of Doctor (D.M.P.), and are then entitled to practise. The students have numerous preliminary examinations to pass, the fees for which, and on their diplomas, &c., amount to about-£50.

The present building was finished in 1776, and is a good specimen of the semi-classical style of that period. Like other public buildings in France, it is on a large scale, and contains, besides schools, lecture-rooms, &c., a large *Museum of Anatomy* and *Materia Medica*, a collection of surgical instruments, &c., open to professional men daily. In the principal court is a bronze statue of the physiologist Bichat, a very poor work by David d'Angers. The library contains the archives of the school from 1324 to 1786. Attached to the *École de Médecine* is the *École d'Anatomie Pratique* (dissecting-rooms) in the Convent of St.-Côme, the *Musée Dupuytren*, and the *Hôpital de Clinique*, all close to each other. The new *École pratique de Médecine*, of which the foundation was laid in 1878, will be the largest medical institution of the kind in the world, and will cost nearly 500,000*l.* It will contain 500 lecture halls (theatres), 60 laboratories, each with working rooms attached, and 25 rooms for the library.

**École Militaire, Caserne de l'**, at the S.W. end of the Champ de Mars, one of the principal barracks of Paris, built in the reign of Louis XV. by Gabriel, owes its name to the military school originally established there, and which at the time of the Revolution was transferred to Fontainebleau and subsequently to St.-Cyr. The principal façade is ornamented with Corinthian columns and surmounted by a quadrangular dome.

### École des Mines.

Open Tuesdays, Thursdays, and Saturdays, 11 to 3.

On the S. prolongation of Boulevard St.-Michel, occupying the old Hôtel de Vendôme, which has been enlarged. This establishment was founded in 1783. Lectures on mining, mechanics, chemistry, mineralogy, geology, and palæontology are given during the winter season. The collections of mineralogy, geology, and fossil organic remains are very extensive, and admirably arranged. The principal object of the establishment is the education of mining engineers, a certain number of pupils being admitted annually from the *École Polytechnique*, who become, after

three years' study, Government engineers of mines. The lectures on mineralogy, geology, and palæontology alone are public. Attached to the *École des Mines* are, a good *library*, open daily (except Sundays and fête days) 11 to 3 with tickets from the director, and extensive chemical laboratories. The building was damaged by the Communists in 1871.

*École Normale Supérieure*, in the Rue d'Ulm, off the Rue St.-Jacques.

Shown on Thursdays by application to M. le Directeur.

A large and handsome building, finished in 1847. This is an institution for the training of professors for the public schools. It was founded in 1794, modified in 1830, and remodelled in 1852. There are about 110 pupils: each pupil must have taken the degree of *bachelier-ès-lettres* or *ès-sciences*, and to be exempted from military service must sign an engagement to devote himself to teaching for ten years. The pupils are admitted by competition, and are educated gratuitously, the course of study extending over three years.

*École de Pharmacie*, Rue de l'Arbalète, No. 21, for the study of pharmacy in all its branches. It has numerous professors, extensive collections of chemical and pharmaceutical objects, and chemical laboratories; the lectures are gratuitous. The *library* is open daily, 11 to 4; the *natural history* collections daily at the same hours; the *botanic garden* from 7 to 5 in summer, 7 to 3 in winter.

*École Polytechnique*, in the Rue Descartes, near Ste.-Geneviève, with "a front remarkable for its elegance and appropriateness, and for its being out of the beaten path of design."—*F.* An institution founded in 1795, much altered in 1852. There are about 550 pupils, who are admitted by competition; and the French always mention the name with a sort of admiration for the talent which the admission and education are supposed to guarantee. The pupils must be under 20 on admission, and continue there 2 years; at the end of the time there is an examination, and they have the choice of entering certain Government services according to the place they have attained. The pupils at the head of the list by order of merit generally select the schools of mines and of civil engineers (*ponts-et-chaussées*), the telegraphs, the military engineers (*génie*); tobacco manufactory, &c.; the artillery and staff



corps of the army (État-Major) fall to the lot of the least advanced. The pupils are, or were, ardent politicians; in 1830 and 1848 they distinguished themselves on the insurgent side. The buildings occupy the sites of the Collèges de Navarre and de Boncourt. They are very extensive. The professors are selected from among the most eminent men in the mathematical and physical sciences in France.

**Écossais, Collège des,** 65 Rue du Cardinal Lemoine. Founded in 1333 in another part of Paris, but rebuilt by Robert Barclay in 1665 for the education of Scottish priests, but now converted into private dwellings and a school. In the chapel are monuments to James II., died at St.-Germain, 16 Sept. 1701, and to two Dukes of Perth and other Scotch Jacobites. The heart of the queen of James II. is deposited here.

**Égouts.** See *Sewers*.

**Elysée, Palais de l'**, formerly *Élysée Bourbon* and *Napoléon*, Rue du Faubourg St.-Honoré. Residence of the President of the Republic.

Not usually shown without special permission.

This hotel was built 1718 for the Count d'Évreux. It was enlarged and inhabited by Madame de Pompadour, and her brother the Marquis de Marigny. Louis XV. afterwards made it a residence for ambassadors extraordinary; it was next inhabited and enlarged by the financier Beaujon; then by the Duchesse de Bourbon-Condé, who gave her name to it, *Élysée Bourbon*. Under the first Republic it was devoted to balls and public amusements. Murat inhabited it from 1803 to 1808; Napoléon I. then improved it, and made it his residence. He signed his abdication June 22, 1815, in his favourite room the Salon de Travail. The Duke of Wellington lived here in 1814-15. Louis XVIII. gave it to the Duc de Berry; in 1830 it again reverted to the State. In 1848 it was the seat of the "Commission des Récompenses Nationales," previous to the Emperor Napoléon III., on his election as president, taking up his residence here on 20 Dec. 1848, until he went to the Tuileries. The Emperor of Russia and the Sultan of Turkey were lodged here during the Exhibition of 1867.

Here at a meeting on the night of 1 Dec. 1851, the President, Gen.

St.-Arnaud, M. de Morny, &c., met and decided to depose the Assembly. In 1854-55 the present front to the Rue du Faubourg St.-Honoré was added, the Palace magnificently repaired, whilst it has been entirely insulated on the E. side by cutting the very handsome street, the Rue de l'Élysée, which runs from the Faubourg St.-Honoré to the Champs-Élysées. The interior presents the usual suites of splendid apartments, adorned with pictures mostly illustrating the history of Napoléon I. M. and Madame Thiers held a few presidential receptions here, 1872, and it is now the town residence of the President of the Republic.

**Embassies: BRITISH.**—39 Rue du Faubourg St.-Honoré; formerly the Hôtel d'Aguesseau, afterwards the residence of the Princess Borghese, sister of Napoléon I. One of the finest mansions in Paris: bought by the British Government in 1814 for a large sum of money. The Chancellerie, Consulate, and Passport-offices are in the wing next the street, on rt. 10 A.M. to 3 P.M.

**UNITED STATES.**—95 Rue de Chaillot. *Consulate*, 3 Rue Scribe. 10 A.M. to 3 P.M.

**GERMANY.**—78 Rue de Lille. *Consulate*, 2 Rue St.-Florentin.

**AUSTRIA.**—7 and 9 Rue Las Cases. 1 to 3 P.M.

**BELGIUM.**—153 Rue du Faubourg St.-Honoré. 12 to 2 P.M.

**RUSSIA.**—79 Rue de Grenelle-St.-Germain. 1 to 4 P.M.

**Enfants Assistés ou Trouvés, Hospice des.** Rue d'Enfer, 74. Founded by St. Vincent de Paul in 1642. There was until 1840 a turning box, into which the child was put, so that no one should know who had placed it there. This objectionable system has been abolished, and now any parent may abandon a child before a police magistrate, and the child is then received into this establishment. There are nearly 5000 of these children maintained at the public expense. Until they are 2 years old they are placed at nurse in the country. When the children grow up they are apprenticed out; the girls receive about 6*l.* as a marriage portion.

**Engbien-les-Bains.** Pop. 1830. 7½ m. Stat. on the Chemin de Fer du Nord. A pretty village with mineral sulphureous springs, which has risen into popularity as a watering-place. There is a lake, with boats; and many pleasant walks and drives in the vicinity.

Balls take place in the park in summer, and race meetings are held here about 16 times in the course of the year. There are several handsome villa residences in the vicinity, one of the finest being that of Princess Mathilde Bonaparte, at Saint-Gratien.

**Entrepôt Général des Glaces.** See *Glaces, Dépôt des.*

**Entrepôt des or Halle aux Vins,** on the Quai St.-Bernard, near the Jardin des Plantes, contains vast stores for wine. Its business is shortly to be transferred to Bercy.

**Ermenonville** (Stat. *Plessis-Belleville*, 26½ m. on the Ch. de Fer du Nord) is a pretty village 3½ m. from the station, and owes its celebrity to its *château*, in a dependency of which Jean Jacques Rousseau died, July 3, 1778, and was buried in the *Ile des Peupliers* in the park. The grounds are well wooded and watered and are charmingly laid out. The walk round occupies two hours.

\***Étienne du Mont, St.**, behind the Panthéon. A large and handsome ch., Gothic in form and arrangement, but with many classical details. This was originally a sort of chapel of ease to the Convent of Ste.-Geneviève, which stood close to it. The present building was commenced in 1517, and finished in 1626. Part of the S. aisle is much older. A portion of the tower is of the 15th cent. The W. front was built about 1610, and is quite Renaissance; the general effect since the last restorations is good. The interior is lofty and its arrangement singular, the round pillars which support the vaulted roof being strengthened by lateral arches, carrying balustraded galleries—probably designed for hanging tapestries—those in the choir being rendered accessible by beautiful *spiral staircases*. The side chapels are numerous, and contain many modern pictures. In a double chapel on the S. of the chancel is the tomb (6th cent.) of Ste.-Geneviève. It is generally surrounded by lighted tapers, and by devotees who have placed them there. The shrine, which was inside the tomb and in which the relics were originally preserved, was melted down at the Revolution, and the contents scattered to the winds. In the collateral of the choir are 2 mural epitaphs to Pascal and Racine, the latter written by Boileau. They were formerly in the ch. of Port-Royal, where these two great men were



buried. The jubé or rood-screen, with its 2 staircases, of light open work, a poetical and beautiful conception, is an elaborate piece of carving by Biard. The organ is of the 17th cent. The painted glass in the windows is good, forming a series from the middle of the 16th cent. The 5 windows of the E. end are the oldest. One of the finest is in the N. side aisle, over the chapel of St. John the Evangelist, and represents the Almighty, with the Lamb opening the sealed book. Some of them are from designs by Jean Cousin; those in the chapel of Ste.-Geneviève, and that in the 4th chapel on the rt. of the nave, are handsome. Others are by Pinaigrier. In the 3rd, a list of all the great men whose remains lay in suppressed churches and religious houses, which existed in great numbers in the present parish of St.-Étienne du Mont, and in the S. chapel of the nave is a curious terracotta representation of the Holy Sepulchre of the 16th cent. Archbishop Sibour was assassinated in this ch. Jan. 3, 1856, by a priest named Verger.

**Eugène, St.,** D 2, Rue du Faubourg Poissonnière. A modern ch., built under Napoléon III., in the style of the 13th cent., by *Boileau*. The walls only are of stone, the columns and roof of iron, gorgeously painted. The windows are all of stained glass.

\***Eustache, St.,** D 3, Rue du Jour, near the Halles Centrales. A magnificent church, the largest in Paris, after Notre-Dame, attached to the largest and richest parish. It is unlike anything we possess in England, being a Gothic cathedral in size, plan, and arrangement, but entirely Renaissance in its details. The window tracery is curvilinear, and nowhere does the Gothic arch appear. It was commenced 1532, but was not finished until 1641; the original plan was however followed. The W. façade, in the classic style of the 18th cent., a Doric portal below, with a Corinthian gallery above, was begun in 1752, from the designs of Mansard. The exterior on the S. side towards the market, and the apse, is massive; it displays much stone carving of the Renaissance. The interior is 341 ft. long and 109 ft. high, and for its size and fine proportions is deservedly admired by all the most rigid mediævalists. The general plan is that of a Gothic cathedral with double aisles, out of which open the numerous chapels, but the pillars instead of being clustered are octagonal, broken into 4 divisions, with Doric, Ionic, Corinthian, and Composite pilasters: the tracery of the groined roof is bold, but of weak

construction. Twelve chapels round the choir and nave belonged to the families whose arms they bear. The chapels have been painted, in accordance with the original design, which was found in 1849 under the whitewash. The painted glass windows in the E. apse and transepts are of 1631. *Obs.* the numerous sepulchral monuments, the fine woodwork of the choir (except the banc-d'œuvre or churchwarden's bench), and the tomb of Colbert, designed by Lebrun, which was removed during the Revolution and is now placed in a chapel behind the choir. The statues of Colbert on his knees, and of Religion and Abundance, are by Coysevox. The organ is fine.

**Exchange.** See *Bourse*.

**Fairs.** The only fairs now held in Paris are the *Foire aux Jambons* and the *Foire au Pain d'Épice*.

The *Foire aux Jambons* is for the sale of pork in all its forms, and is held on Tuesday, Wednesday, and Thursday in Passion Week on the *Boulevard Richard-Lenoir*, between the *Place de la Bastille* and the *Boulevard Voltaire*. Connected with this fair is a sale of old iron, which extends from hence to the *Place de la République*.

The *Foire au Pain d'Épice* is a gingerbread and sweetmeat fair, held during the three weeks following Easter Sunday on the *Boulevard Voltaire* and *Place de la Nation*. Cheap shows of all kinds are the great attraction of the fair.

### Ferdinand, Chapelle de St.

Open every day from 10 to 5 for a small fee.

About  $\frac{1}{2}$  m. beyond the Arc de l'Étoile, in the Route de la Révolte on rt., erected on the spot where the Duke of Orleans, eldest son of King Louis-Philippe, died 13 July, 1842. The duke was in a carriage, when the horses ran away. In attempting to get out he fell and fractured his skull. He was carried into an adjoining house, and died there, a few hours after. The king bought the house, and erected the present chapel from the design of MM. Fontaine and Lefrane. It is in the form of a Greek cross, 53 ft. long and 22 ft. high. On the rt., opposite the altar of St.-Ferdinand, is a cenotaph, from the design of Ary Scheffer, the bas-relief representing the duke on his deathbed. Kneeling at his head is

an angel, one of the last works of the duke's sister the Princess Marie; the rest of the group is by Baron de Triqueti. The stained glass windows were executed at Sèvres from the designs of M. Ingres, now in the Luxembourg gallery, and represent the patron saints of the different members of the Orleans family. Behind the high altar is a fine Descent from the Cross, in marble, by Triqueti. In the sacristy is a poor picture by Jacquand representing the death of the duke. He was buried at Dreux.

**Feuillants.** A convent founded in 1587, which stood between the Rue St.-Honoré and the Tuileries gardens, where the Rue Castiglione now runs; it has now entirely disappeared to make room for modern buildings. In the hall of this convent were held the sittings of the celebrated Club of the Feuillants, founded by Lafayette and Bailly in 1789 in order to counteract the influence of the Jacobins, and from time to time frequented by the less violent of them. The club and most of its members were swept away by the revolutionary torrent which they had endeavoured to stem.

**Fiacre.** See *Martin, Rue, St.*

**Firmin, St., Séminaire,** in the Rue St.-Victor. Used as a prison in the Reign of Terror. 90 priests were massacred here in Sept. 1793, and 4 men claimed and received pay from the Commune for their work in the massacre.

**Florentin, Rue St.,** leading out of Place de la Concorde to the Rue St.-Honoré. Here stands the Hôtel St.-Florentin, later de l'Infantado, in which lived and died Prince Talleyrand, and where he received, in 1814, the Emperor of Russia. It was for many years a great centre of political intrigue under every successive government, and now belongs to Baron de Rothschild, and is let out in apartments.

**Flower Markets.** See *Marché.*

**Foire.** See *Fairs.*



\*\*\* Fontainebleau. 36½ m. A town of 12,773 inhab. on the Lyons Rly., 1½ m. E. of the stat. 21 trains thither daily, in 1¼ to 2 hrs. from Terminus on Boulevard Mazas, near Pont d'Austerlitz. Fares 7 fr. 25 c., 1st; 5 fr. 40 c., 2nd; 4 fr., 3rd. Return (not available by fast or express trains), 9 fr., 6 fr. 80 c., 4 fr. 95 c. There is some pretty scenery on the l. of the way near *Villeneuve-St.-Georges*, *Brunoy*, *Melun*, and *Bois-le-Roi*. This is one of the most interesting excursions that can be made from Paris.

Omnibuses meet the trains. *Inns*: H. de France et d'Angleterre, facing the Palace; Ville de Lyon; H. de Londres; H. de l'Europe; H. de l'Aigle Noir. Carriages, 2 horses, 4 fr. first hour; 3 fr. each following hour. With 1 horse, 3 fr. first hour; 2·25 each following hour. Saddle-horses.

From the earliest times this was a hunting-seat of the kings of France, but it was under François I. that the present palace rose. Large additions were made to it by Henri IV. Under Napoléon I. Pope Pius VII. was lodged here, and here Napoléon signed his abdication in 1814. Here, also, on 20th April, he bade adieu to his Guard on setting out for Elba; and here, on 20th March, 1815, he reviewed his soldiers on his return. The palace had been neglected by Napoléon and under the Restoration, but was repaired and beautified by Louis-Philippe: vast sums were spent upon it, and it is restored to something like its ancient splendour.

The *Palace* (open daily from 11 to 4 o'clock P.M., except Tuesday) is of vast extent. Louis XIV. came here annually, and his suite of 300 gentlemen and ladies, with their servants, were all lodged in it. The exterior is very irregular and not imposing in any part. There are 5 principal courts. 1. *Cour du Cheval Blanc*, or *des Adieux*, so called because Napoléon I. here bade adieu to his Guard on his departure for Elba, standing near the fer-à-cheval staircase. The rt. wing was rebuilt by Louis XV. The centre was begun by François I., and carried on by Henri IV. and Louis XIII., repaired and altered by Louis-Philippe. It is 501 ft. long, 370 ft. wide. There were once buildings on the fourth side, pulled down in 1810. 2. *Cour de la Fontaine*, a large court with buildings on 3 sides and a piece of water on the 4th. Built originally by Serlio under François I., but so often and so extensively altered since that time that it is now impossible to give the exact dates of the buildings. 3. *Cour Ovale* occupies the site of the original castle, of which one turret only remains. The present court dates from François I. and Henri II., whose eiphers are to be seen repeatedly. The arcades are of their time, the gallery is of Henri IV. The *Porte Dauphine*, on the side where there are no buildings, is a very curious monument of the style of Henri

IV. 4. *Cour des Offices* was built by Henri IV. 5. *Cour des Princes*.

The principal entrance to the palace is by the *Cour du Cheval Blanc*. On the rt. is the Coneiergerie, where a guide must be obtained. The interior is entered by the horse-shoe staircase (*fer-à-cheval*), built under Louis XIII. Going up this staircase we come to *Vestibule du Fer-à-cheval*, remarkable for the earved oak doors added by Louis-Philippe. One door leads to the *Chapelle de la Ste.-Trinité*, built 1529, and decorated under Henri IV., redecorated under Louis-Philippe. In this chapel were celebrated the marriages of Louis XV. and of the late Duke of Orleans, and the baptism of Napoléon III. The bronze statue of Charlemagne and that of St. Louis are by Germain Pilon. One arch of the old chapel of St.-Louis still remains.

Another door leads to the *Galerie de François I.* (built 1530), 200 ft. long, 19 ft. wide, a most beautiful specimen of the Renaissance, partly restored by Louis-Philippe, who, however, committed the error of raising the ceiling. A third to the *Galerie des Fresques*, or *des Assiettes*, built by Louis-Philippe, somewhat grotesquely ornamented with painted panels and a series of Sèvres porcelain plates. Adjoining this are the *Appartements des Reines Mères*, so called after Catherine de Médicis and Anne of Austria had lived in them. They were occupied also by Pope Pius VII., under Napoléon I. There is a very pretty view out of the windows of the antechamber. Then follow a suite of state apartments: the most remarkable are the *bedroom*, with the eiphers of Louis XIII. and Anne of Austria; and the *Salon*, with a fine piece of tapestry executed from the designs of Giulio Romano. It should be recollected that all these rooms were redecorated by Louis-Philippe, and that the furniture was collected by him from all quarters. Returning to the vestibule, another door leads to the *Appartements de Napoléon I.*, afterwards inhabited by Louis-Philippe, a suite of magnificent rooms adorned with Gobelins tapestry and mostly decorated and furnished under the Empire. In the Cabinet de Travail is the small table on which Napoléon I. signed his abdication. The *Salle du Trône* is a magnificent room, begun by Charles IX., enlarged by Louis XIV., and altered by Napoléon I. The following rooms were begun by Charles IX., and lead to the *Galerie de Diane*, nearly 300 ft. long, built and painted under Henri IV. No traces of the work of his time remain, however, the whole having been remodelled by Napoléon and Louis XVIII. in the heavy style of their time. The paintings are by Abel de Pujol and Blondel. We now come to the *Grands Appartements*, another set of state rooms, dating from Fran-



çois I., but much altered by his successors, and almost remodelled by Louis-Philippe. The *antechamber* and *Salon des Tapisseries* were entirely redecorated by Louis-Philippe. *Salon de François I.* contains a chimneypiece and doors of François I., restored by Louis-Philippe. The ceiling and walls are also of Louis-Philippe's time. *Salon de Louis XIII.* is one of the most curious in the palace; built by François I., decorated by Henri IV., when the curious series of pictures by Dubois were painted. Observe the cipher of an S and an arrow, an allusion to the name of Henri IV.'s mistress, Gabrielle d'Estrées (*des traits*). It was the bedroom of Marie de Médicis, and Louis XIII. was born in it. The *Salle de St.-Louis* is the oldest part of the palace, but has been quite modernised. In it is an original statue, in relief, of Henri IV. on horseback. We now reach the *Galerie de Henri II.*, or *Salle des Fêtes*, the gem of the palace, built by François I. from the designs of Serlio, decorated by Henri II.; 100 ft. long, 23 ft. wide, and one of the most beautiful works of the Renaissance. The ceiling is of walnut picked out with gold and richly panelled; the walls are covered with oak carving, on which are designs in gold, and the panels are exquisitely painted by Abbate from the designs of Primaticcio. Restored under Henri IV., and again by Alaux le Romain in 1834. Throughout will be seen the letters H and D, the cipher of Henri II. and his mistress Diane de Poitiers; with bows, arrows, and crescent-moons, the symbols of Diana.

We now descend to the *Chapelle St.-Saturnin*, built in 1534, where the old chapel of Louis VII. stood, remodelled repeatedly, and finally by Louis-Philippe. The stained glass windows were made at Sèvres from the designs of the Princess Mary d'Orléans, daughter of the king. Above it is the *Chapelle Haute*, built by François I., not shown. Adjoining the *Chapelle St.-Saturnin* is an immense dining-hall under the *Galerie de Henri II.*, built by Louis-Philippe. Leaving this hall, under a staircase of François I., we come to the *Porte Dorée*, built by François I., and adorned from designs by Primaticcio, and leading from the *Avenue de Maintenon* into the *Cour Ovale*. The outside of this gate is gorgeously gilt and carved. We then enter the *Vestibule de St.-Louis*, an ancient Gothic hall restored by Louis-Philippe. The *Theatre* is the last part of the building shown.

The *Gardens*, as we now see them, were laid out by Le Nôtre and consist of the *Parterre* in the style of Louis XIV., with a large piece of water on one side; the pretty *Jardin Anglais*, a sort of shrubbery, planted in 1812; at the side of it is a large piece of water, in which are some huge carp, said to be 200 years old.



*Jardin de l'Orangerie*, a pretty garden between the town and the palace, not seen without special permission : on one side of it stands what was formerly the *Galerie des Cerfs*, now completely altered. At the end of this, in the angle between the *Galerie de Diane* and the main building, *Monaldeschi* was murdered in 1657, by order of Queen Christina of Sweden. *Le Parc*, a piece of ground of near 200 acres, of somewhat sombre aspect. The canal of Henri IV. passes through it, and there are one or two fine avenues. It will remind the English visitor of the grounds of Hampton Court. Here also is a large row of vines (*Treille du Roi*), covering a wall more than half a mile long.

The *Forest* (Forêt) of *Fontainebleau* covers 42,000 acres, and is more than 60 m. round. The best way of visiting it will be to hire a carriage and desire the driver to take you to the principal points of attraction : 3 h. may very easily be spent in this way. The walks are rather long, and the roads very difficult to find. The soil of the forest is sandy, and the district is traversed by eight or ten chains of rocks, very like those at Tunbridge Wells, seldom 100 ft. in height, but very picturesquely cleft and distributed. The rock which forms these eminences is called *Grès de Fontainebleau*, and it is supposed that the whole district was once covered by a stratum of this sandstone, which has gradually been worn away, leaving only the present eminences. Great part of the forest is barren and covered with heather, but much of it is wooded, and there are some magnificent trees, particularly oaks and beeches, which attain an extraordinary height. Since 1834 one-third of the forest has been planted with conifers.

Some of the points best worth visiting are—1. *Gorges du Houx*, a curious labyrinth of rocky masses, with several caverns among them. 2. *Nid de l'Aigle*, another rocky valley, with some remarkably fine oaks and beeches, especially two called *Charlemagne* and *Chêne des Fées*. 3. *Fort de l'Empereur*, the highest spot in the forest : Paris can be seen from it on a very clear day. 4. *Vallée de la Solle*. The path to this leads through some of the finest trees in the forest (*Gros Futeau*), called old in the time of François I.; then through rocks to the remarkable rock of *St.-Germain*, *Fontaine du Mont Chauvet*. 5. The *Gorges d'Apremont*, 5 m. from Fontainebleau, is one of the wildest spots in the forest ; amongst the rocks is a cavern, resorted to by robbers in the reign of Louis XV. 6. The \**Gorges de Franchard*, near what was formerly a monastery, is perhaps one of the spots best worth a visit. There are near it a dropping well, huge masses of rock, and some caves. Here is also the only restaurant in the forest. 7. The *Gorge aux Loups* and *Mare aux Fées* are more distant excursions. For those

who spend only one day here by far the best plan is to hire a carriage or take a guide. Those who remain longer should procure the excellent map and guide published by the late M. Denecourt, a gentleman of Fontainebleau, who devoted his life to exploring the forest.

*English Divine Service* on Sundays at 3½ P.M., in the Rue de la Paroisse.

The best *general view* may be had from the \**Fort de l'Empereur*, a summer-house on a height, about ½ hr.'s walk from the Rly. Stat. It extends over great part of the forest, and over the valley of the Seine.

*Race Meetings* are held in the *Vallée de la Solle* (about 2½ m. from the station) on the Sunday after the *Grand Prix*, and in the month of September.

**Force, La.** This prison, formerly the Hôtel of the Duc de la Force, stood at the end of the Rue du Roi de Sicile. It was demolished in 1851, and the site is now traversed by the Rue Malher. *Charles Dickens* mentions it in *A Tale of Two Cities*.

**Foreign Office.** See *Affaires Étrangères, Ministère des*.

**Fortifications.** In the Middle Ages Paris was surrounded by walls; these were, however, levelled by Louis XIV., but various projects for fortifying it were entertained by Vauban 1689, and particularly after the invasions of 1814 and 1815, when the national vanity satisfied itself that had Paris been fortified it would have resisted the Allies until Napoléon could have collected a fresh army to repel them. Nothing was, however, done until 1841, when under Louis-Philippe and M. Thiers 5,600,000*l.* were expended on a complete system of fortifications, consisting of an *Enceinte continue* 21 m. in circuit, pierced by 67 entrances not fortified, but left open, replacing the 55 ancient barriers suppressed in 1860, and 16 *Forts détachés*. The works were executed in three years.

In 1870 these forts were armed, for the first time, with nearly 4000 guns; many marine guns were brought from Brest and Cherbourg. On September 19th the blockade of Paris was completed by the Germans. The Forts Mont Avron, Vanves, Issy, &c., were attacked and bombarded, and on Dec. 29th were surrendered to the Germans and occupied by them until March 7th, 1871, when

they were seized by the Commune, and the guns turned against the Versailles army, who could not succeed in recapturing Forts Issy and Vanves till May following. The results of the siege of Paris, 1871, proved that the old works were quite inadequate for the defence of the city against long-range cannon. By the advice of a Commission, presided over by Marshal Canrobert, 1874, the Government have constructed 18 new forts outside the old, so as to cover Versailles. On the rt. bank of the Seine—Forts de Corneilles, commanding the river to its junction with the Oise, of Domont, of Montlignon, of Montmorency, of Ecouen, and of Stains beyond St.-Denis; of Vaujours, covering the rlys. to Soissons and Strasburg; of Villiers, on the Marne, and of Villeneuve-St.-Georges, covering the Rly. to Orléans and Lyons.

On the l. bank—Forts Butte-Chaumont, of Palaiseau, in front of Sceaux, of Chatillon, of Villiers, of Villeras, of Haut Buc, of St.-Cyr, commanding the approaches to Versailles, of Marly, of St.-Jamme, and of Aigremont.

The circle followed by the new detached forts measures about 75 m., so as to exclude the possibility of their being enclosed by any army, however large, while their distance from the city equally prevents a bombardment, even by long-range rifled cannon. The new forts are provided with underground barracks instead of casemates. The ramparts rise but little above the ground.

**Fouarre, Rue de.** See *Latin Quartier*.

**Fountains.** From the geological nature of the soil of Paris there are few or no ordinary wells, and until lately there was no supply of water in private houses. Public fountains have therefore for ages been erected in the streets, and many of them are very ornamental. Those in the *Place de la Concorde* are very handsome; that of the *Marché des Innocents* is a beautiful specimen of Renaissance architecture and sculpture. It stands in an ornamental garden at the S.E. corner of the great Halles. The *Fontaine Gaillon* in the Carrefour Gaillon is surmounted by a spirit riding on a dolphin by *Visconti*. The *Fontaine Molière*, Rue de Richelieu, with the statue of the great dramatist, designed by *Visconti* 1844, is opposite No. 34, the house where he died; and at the bottom of the street, on the *Place du Théâtre Français*, there are two other fountains. The *Fontaine Louvois* or *Richelieu*, in the Square Richelieu, is a graceful work with bronze statues of the Seine, the Loire, the



Garonne and the Saône, by *Klagmann*. The *Fontaine de la Victoire*, in the Place du Châtelet, is ornamented with statues of Prudence, Vigilance, Justice, and Force, by *Bosio*. The *Fontaine St.-Michel*, near the bridge of the same name, on the Boulevard St.-Michel, is very large, but has been overdone with ornament. The *Fontaine de Médicis*, to the E. of the Palais du Luxembourg, by *Desbrosses*, is divided into three niches, the central one of which contains a statue, by *Ottin*, of Polyphemus preparing to kill Acis and Galatea. The *Fontaine de l'Observatoire*, in the Allée de l'Observatoire, is a very handsome work, consisting of 8 sea-horses by *Fremiet*, surrounding a group, by *Carpeaux*, representing the Four Quarters of the World, supporting a globe. The *Fontaine St.-Sulpice* in the Place of the same name is a dignified work by *Visconti*, decorated with statues of Bossuet, Fénelon, Massillon, and Fléchier. The *Fontaines Wallace*, of which some 50 have been erected in workmen's quarters through the generosity of Sir Richard Wallace, are small drinking fountains. The remaining fountains of any note are *Fontaine Cuvier*, near the Jardin des Plantes; the *Fontaine Notre-Dame*, behind the Cathedral; the Fountains on the *Place de la République* and the *Place de l'Hôtel de Ville*, and the 6 circular basins of the Rond-Point in the Champs-Élysées. See *Waterworks* and *Grenelle* (for Artesian wells).

**François I., Maison de, B 3.** In the Cours la Reine, Champs-Élysées, corner of Rue Bayard, is a house built by François I. for his sister Margaret, at Moret, near Fontainebleau, removed stone by stone and rebuilt here, of course with considerable renovations. It is a quadrangular edifice; the front is covered with sculptures by Jean Goujon, and is a beautiful specimen of the best style of the Renaissance.

**François Xavier, St., des Missions Étrangères, C 4.** A small ch. in Rue du Bac. Another magnificent ch. begun 1861 in Boulevard des Invalides, finished 1875, at a cost of 108,000*l.*, also bears the name of the Saint.

**Francs-Bourgeois, Rue des, E 3,** in continuation of the Rue de Rambuteau, contains some of the fine hotels of the ancient nobility. At the corner is the *Hôtel Barbette*, one of the few remaining tourelles of old Paris. Near this the Duke of Orleans was assassinated in 1407 by order of Jean sans-Peur, the Duke of Burgundy,

who was murdered in his turn by the Dauphin, son of King Charles VI., on the bridge of Montereau.

**Funerals.** See *Pompes Funèbres*.

**Garde-Meuble, Le, A 3** (Quai d'Orsay, 103, open Sun. and Thurs. 10 to 4), contains an interesting collection of furniture, curiosities, tapestry, &c., which is changed monthly.

**Gardens.** See *Jardin des Plantes, Monceau, Jardin d'Acclimatation, Butte-Chaumont*.

**\*\*Geneviève, Ste.** See *Panthéon*.

**\*Geneviève, Ste., Library** (*Bibliothèque de*), D 5, Place du Panthéon, on the N. of the ch. of that name (open free daily, except on Sundays and holidays, 10 A.M. to 3 P.M., and from 6 to 10 P.M.); worth a visit as a fine room; a plain building externally, "but free from the pretension of columns and pilasters," covered with the names of celebrated authors; it was erected in 1850. Open the door and go up the stairs, which lead into the library, a very handsome and cheerful apartment, about 300 feet long, 60 feet wide, and upwards of 30 feet high; remarkable for its fine framed roof, supported by iron columns. It contains 116,000 volumes—law, divinity, classics, and general literature—and 3500 MSS. of the 11th to the 17th cent., some illuminated, in an apartment on the ground-floor. Between the two doors is a good specimen of Gobelin tapestry from a cartoon of Balze: Study surprised by Night. The books are arranged round the room and down the middle; and between the bookshelves are rows of tables, containing seats capable of accommodating 420 readers. It is the only library in Paris accessible after dark; in the evening it is lighted with gas and every seat filled. There is a large collection of engravings. This library, being in the centre of the students' quarter, is more resorted to than any other by those of the law schools, especially in the evenings.

**Geneviève, Ste., Monastery of, D 5.** At the E. of the church of Ste.-Geneviève, now in part occupied by the Lycée Henri IV.

Founded by Clovis on the hill above the Palais des Thermes, and dedicated by him to St. Peter and St. Paul. In the 9th cent., however, it was called Ste.-Geneviève, from the patron saint of Paris. The ch. was pulled down in 1807. The bell-tower still remains; the base is of Roman masonry, the upper stories are of the 14th and 15th cents. The conventual buildings have not been much altered. The very interesting refectory of the 13th cent. is now used as the chapel of the Lycée Henri IV. In the sacristy is a statue of Ste.-Geneviève, which stood between the great doors of the ch. The old library, in galleries 300 ft. long, in the upper story of the buildings, still remains, though the books have been removed. Between this and the church of St.-Étienne du Mont was a burying-ground, in which the remains of many of the family of Clovis were discovered some years ago.

**Georges, St., Place, C. 1**, in the Rue Notre-Dame de Lorette, a handsome square of private houses, with a pretty fountain in the centre. M. Thiers' town residence was at No. 27; after having been destroyed by the Communists, it was rebuilt at the public expense.

**\*\*Germain l'Auxerrois, St., D 4**, opposite the E. front or grand colonnade of the Louvre, was the parish ch. of the Court, where the members of the royal family were usually baptized. The ch. was founded by Childebert, but no part of the existing edifice is older than the 12th cent. The base of the tower is of that date, the choir and apse early in the 13th cent.; the nave and chapels, of the 15th and 16th cents., have been much altered. The ch. had formerly a cloister annexed to it, in which Admiral de Coligny was wounded two days before the Massacre of St. Bartholomew. The bell of St.-Germain l'Auxerrois, now in the Palais de Justice, gave the signal for that frightful massacre (24 Aug. 1572). In 1617 the mob broke into the ch. and disinterred the body of Marshal d'Ancre. In 1745 the interior was horribly disfigured by an attempt made with the sanction of the Academy of Fine Arts to Italianise it. On 14 Feb. 1831, whilst a mass was being celebrated on the anniversary of the death of the Duke of Berry, a mob broke in and sacked the ch. It remained abandoned until 1838. Under Louis-Philippe it was restored at a lavish expense, but not in the best taste. The exterior of the nave is of the 15th cent., and displays a picturesque assemblage of gables, flying buttresses, grotesque gargoyles, &c. The angel on the top of the W. gable is by Marochetti. The porch was built in 1435, and is the work of



Maître Jean Gausse. Its vault, under Napoléon III., was painted in the Early Italian style. All the decorations and statues of the porch, except those of St. Francis and St. Mary, are modern, and not very good. The portal of the central door is of the first half of the 13th cent., and retains its original statues and reliefs—the prefect who condemned St. Vincent, and several demons in remarkable postures. In the arch is a Last Judgment in three scrolls. In the first, l. Abraham holding three souls in a cloth, angels and devils. In the second, l. the wise virgins, rt. the foolish virgins. In the third, the apostles with the instruments of their martyrdom. The interior of the ch. is 254 ft. long, 127 ft. wide at the transept. The double aisles on each side are gloomy. The chapels are of the 16th cent., but the whole has been so frequently altered by rebuilding, alterations, and restorations, that the visitor can scarcely trust any part of it. The paint and gilding are modern. The rose-windows of the two transepts, four of the N., and two of the S., are of the 15th and 16th cents. The others, in the chapels below and in the choir, are modern and in very brilliant glaring colours. A marble font (1846), and the holy-water basin in the transept, from a design of Madame de Lamartine, are by Jouffroy.

The Lady chapel, occupying the length of 4 arches on the S. side, forms a complete ch. in itself. The altarpiece is of the 14th cent. In the chapel of N.-D. de la Compassion, 4th on l., is a Flemish altarpiece elaborately carved. The seat of the royal family (1684), and the rails of the choir, are good specimens of the 18th cent. The numerous monuments which once filled this ch. have nearly all been destroyed and removed: those of two of the Aligre family still exist in the ch. of St.-Landry. In vaults made 1747 are quantities of bones regularly arranged in chapels. Until 1856 this ch. was almost entirely surrounded by houses. The handsome octangular bell-tower adjoining it on the N. is modern, and added to fill up the space between the ch. and the building N. of it, in the style of the Renaissance, the Mairie of the 4th Arrondissement.

In the *Rue Perrault*, others say Rue de Béthisy, now Rue de Rivoli, No. 114, the Admiral Coligny was murdered on St. Bartholomew's night, 1572. House destroyed.

\***Germain-des-Prés, St., C 4.** Rue Bonaparte, about halfway between St.-Sulpice and the river. The Abbey to which this ch. was attached was founded by King Childbert, A.D. 550, at the suggestion of St. Germanus, in the midst of the meadows (Prés) extending along the l. bank of the Seine. Down to the end of the 17th cent. the meadows extending W. of the Abbey along the banks of the Seine, and belonging to it, were the favourite resorts of the monks and

of the students of the University, from which they were styled *Le Pré aux Clercs*. Most of the Merovingian monarchs of France in the 6th and 7th cents. were buried in the ch. of St.-Germain; but their tombs were rifled at the Revolution, and a few only of their monuments are now preserved in the ch. of St.-Denis. By the piety of royal and noble donors, the Abbey became largely endowed with landed estates, including that extensive area now occupied by the Faubourg St.-Germain. The buildings spread so extensively that they became of themselves a little town; the line of its outer ramparts is now nearly marked by the Rues de l'Échaudé, St.-Benoît, Ste.-Marguerite, now Rue Gozlin, and Jacob. The Rue de l'Abbaye cuts across the site of the Great Cloister. In the 17th cent. the discipline of the order of St. Benedict was reformed, and this Abbey became possessed by the Congregation of St.-Maur. One of the results was the series of learned monks of that congregation whose works have enlightened the world. The abbot always enjoyed high privileges, including that of jurisdiction over life and property in a large district. To this end a *Prison* was attached to the *Abbey*, which, in the days of the first Revolution, became the scene of the revolting massacre of Sept. 2, 1792, which commenced here. A band of 300 armed assassins was despatched hither by the municipality expressly to clear out the dungeons crowded with prisoners. The prisoners were hurried before a mock tribunal under one Maillard, and without trial or proved offence thrust out to the brutal mob assembled round the doors, to be hewn in pieces by their sabres and bayonets. Billaud-Varennes harangued the assassins, and promised them a louis each for their services out of the funds of the Commune; and Marat followed, chiding them for their slowness at the work. The prison of the Abbaye remained until the improvements of 1854-55, when it was demolished. It stood at the E. extremity of the Rue Gozlin.

Nothing but the ch. and part of the abbot's house remain of an establishment rendered so celebrated as a seat of learning by the works and names of Mabillon, Montfaucon, Bouquet, Calmet, Félibien, &c.

The *Ch. of St.-Germain* is amongst the oldest in Paris, and the only considerable building remaining in it in the Romanesque style. The exterior is plain and simple—the best view of the E. end is from the abbot's garden, from which the fine pointed arches and flying buttresses of the choir, and the base of the S. tower, are well seen. The existing edifice retains nothing of the original one of Childebert except some early capitals and shafts of columns built into the choir and apse—indeed, nothing older than the first part of the 12th cent.; the choir and apse dating from the



latter half of the 12th; the short Gothic transepts are of the 17th cent.

A square tower with round arches rises at the W. end, in the base of which is the portal. The pointed doorway is of the 12th cent., as are parts of the tower, though part of the tower masonry is as old as the Carolingian era (9th cent.). Over the entrance is a rude bas-relief of the 12 Apostles, but it is hidden by a barbarous porch of the 18th. There were formerly two other towers at the angles of the choir and transepts, which were in great part pulled down in 1822. The interior is 214 ft. long, 69 ft. wide, 62 ft. high. During the Revolution it was turned into a saltpetre manufactory, and so injured that thorough repairs became necessary, which were begun 1820–26, and continued down to 1836; most of the painting and gilding was added between 1852–6. The result is that much of the nave is modern; the vaulting is of the 17th cent., at which time the transepts were rebuilt; and later the roof of the nave and choir was spangled with stars on a blue ground.

The most interesting portion of its architecture is the choir and apse (*rond-point*), in which both round and pointed arches occur; some of the marble pillars are said to have been derived from the ch. of Childebert. Some of the old capitals are now in the Hôtel Cluny.

The varied and richly-worked imagery of the capitals of the larger columns in the choir and nave, restored and gilt, are worthy of notice: the paintings on gold ground in the choir are by H. Flandrin, and are partly allegorical, partly historical—those over the arches of the nave, alternately of subjects from the Old and New Testaments, and the full-length figures of personages of the Old Testament. The glass in the windows of the choir is modern, and not good. In the S. transept are the monuments of Olivier and Louis de Castellan, 1644 and 1669; in the chapel of the Sacré Cœur, of James Douglas, Earl of Angus, killed at Douai, 1645; in that dedicated to St. Michael are the remains and inscriptions of Descartes, Mabillon, and Montfaucon, who were buried here; and in that of St. Peter and St. Paul (N. choir aisle) those of Boileau, transferred here, 1819, from the crypt of the Sainte-Chapelle. In the ch. dedicated to St. Joseph lies Douglas, 18th Earl of Angus, 1611; and in the N. transept John Casimir V., King of Poland, afterwards Abbot of St.-Germain, died 1672. Many of the kings of the first race were buried here, amongst others Childebert, Chilperic, Clotaire, &c.

The stalls in the choir, handsomely carved, are from the designs of Flandrin. The pulpit and baptismal font deserve notice, as also on the S. of the nave a statue of the Virgin, given in 1340 by



Queen Jeanne d'Évreux to the abbey of St.-Denis. The whole ch. has been decorated in a very questionable style of ornamentation, quite out of keeping with the severe and primitive architecture of the edifice.

**Germain-en-Laye, St.**, 13 m. from Paris;  $\frac{3}{4}$ -hour by rail.

*Railway:* Terminus, 124 Rue St.-Lazare (the same as the Havre Rly.). The railway passes *Asnières, Nanterre, Rueil, Chatou, Le Vesinet, and Le Pecq*. The last mile of it, after crossing the Seine at Le Pecq, is up a steep incline, on a viaduct of 4 arches, and leads, through a double tunnel under the Terrasse and Parterre, into the town. Fares, 1 fr. 65 c., 1st; 1 fr. 35 c., 2nd. Return tickets at double fares. There is also a steamboat service in summer, leaving Paris (*Pont Royal*) at 10.30 A.M., reaching *Le Pecq* at 2.15 P.M., and returning at 5 P.M. Fare, 3 fr.; return, 4 fr. 50 c. Déjeuner on board, 4 fr. and 6 fr.; dinner, 5 fr. and 7 fr.

There is a fair *Café* and restaurant close to the station, and near to the château and church, and a better one on the Terrace, in the Pavillon of Henri IV., where there is also an hotel.

This town has 15,790 Inhab., and is visited for its royal château (now a museum) and forest. There was a castle here from the time of Charles V.; it was enlarged by Francis I., and until Versailles was built it was the favourite residence of the kings of France—Francis I., Henri II., Henri IV., and Louis XIII.

The Gothic château of François I., close to the Rly. Stat., including the older donjon, was hurriedly encased in an ugly brick exterior, by Mansard, for Louis XIV., who nevertheless deserted it, because the view from its windows embraced the tower of St.-Denis, in the ch. of which abbey was the burial-place of French kings. It was assigned by him to James II. of England as his residence, and there he kept his melancholy Court and died. The château, after having been converted successively into barracks, a military school and a military prison, had been for some years abandoned, when the Emperor Napoléon III., 1862, decided on restoring it and converting it into a

*Musée des Antiquités Nationales*, consisting of Pre-historic, Gaulish and Romano-Gaulish Antiquities. To prepare it for this purpose, the Mansard casing has been pulled down, and the inner core of Francis I. brought to light and restored, including the older donjon and royal chapel. In the apartments thus laid open are now arranged casts of medallions and bas-reliefs. On the upper stories are placed the products of caves, &c., in the south of France; flint instruments, carved bones, reindeer horns, &c.; also coins, arms, swords; models of catapults, Roman galley, &c.; models on scale of the Celtic monuments of Brittany and other parts of France, with objects dug up from beneath them. The Gaulish and Celtic

antiquities in the Louvre and other Government museums have been transferred hither, with the collections of Northern antiquities presented by the King of Denmark. It is open Sunday, Tuesday, and Thursday, 11½ to 4. On other days 1 fr. payment.

In the first chapel on rt. in the *Parish Church* is a monument to James II. of England, erected by George IV.

On the *Place Thiers* is a monument to M. Thiers, erected in 1880.

Henri IV. built another palace at the end of the terrace, in which Louis XIV. was born, of which nothing now remains but a brick pavillon occupied by a restaurant, where M. Thiers died Sept. 3, 1877. The *Parterre* is a pretty garden, with flower-beds (the roses particularly fine), shady walks, &c.: entrance close to the station on l.

Adjoining is the *\*Terrasse*, entered from the *Parterre*, a magnificent walk or drive 1½ m. long and 115 ft. wide, shaded by trees, and commanding a very fine view of the plain of Paris. At the back of the *Terrasse* *\*the Forest* extends over 10,800 acres. There are many walks and drives in it. The best way of seeing the forest will be to hire a carriage for a drive—2 frs. an hour; Sundays and fête days, 3 fr. The fair called the *Fête des Loges*, which lasts 3 days, commences on the first Sunday after the 30th August, and is held near the *Château des Loges*. Owing to its surroundings its characteristics are very picturesque. Extra railway fares are charged during the fête.

*English Protestant Service* on Sundays at 11½ and 4.

*Race Meetings* are held near *Achères* Station about 18 times a year.

*\*Gervais, St.—St. Protais*, E 4, behind the H. de Ville and the Caserne Napoléon. This ch. was finished in 1420, except the façade, which was added by Desbrosses in 1616, and, though inappropriate as a classical front to a Gothic ch., is not devoid of merit; it is in 3 orders, Doric, Ionic, and Corinthian, and, having been recently restored, has a very handsome effect. The interior, in spite of alterations and restorations, is fine, and the details good. The groined vaults of the aisles and chapels are finely carved; the nave, unusually short, of 4 bays; the aisles, out of which open the chapels, narrow, as well as the transepts. Two rows of stalls in the choir have some grotesque carved heads of the 16th cent. The windows of this ch. were formerly filled with some of the best glass by Cousin and Pinaigrier; although it has suffered greatly, it is still the finest in Paris. The best is in the window in the 7th chapel on l., and on the S. side of the choir, representing the Judgment of Solomon, dating from 1531. Some have been repaired, and some

are modern. The Lady chapel, dark, is a beautiful work, restored in 1846. Part of the windows in it are attributed to Pinaigrier, but have been largely repaired, from the glass-works of Choisy.

Many celebrities of the 17th cent. were buried here: Scarron, the husband of Madame de Maintenon, Philippe de Champaigne the painter, Crébillon the poet, and Ducange the scholar; but their tombs have disappeared. That of the Chancellor Le Tellier, without an inscription, is in a chapel behind the choir.

**Glaces, Dépôt des**, 8 Rue Bouery at La Chapelle. Nearly all the large looking-glasses sold at Paris are cast at St.-Gobain, in Picardy, and Cirey, near La Fère, polished at Chauny, and silvered at Paris at this Dépôt, which belongs to a company. The process of silvering is readily shown in the morning before 12.

**Gobelins**, D 6, Avenue des Gobelins (formerly Rue Mouffetard).

Open Wednesday and Saturday, 1 to 3. Three miles from the Louvre.

This vast establishment has been partly rebuilt, with its workshops, drawing-school, and lodgings for 40 or 50 workmen, who live on the premises since the incendiary fire raised by the Communists, May 23, 1871, by which the collection of tapestries made here since 1866, worth 1,000,000 frs., was destroyed, leaving only about 30, which were rescued by the troops from Versailles. This celebrated manufacture was founded 1450 on the stream of the Bièvre, by Jean Gobelin, who came from Reims. The family made enormous fortunes, and one of them became Marquis de Brinvilliers and husband to the poisoner. In 1662 it was purchased by Colbert for the State and removed to the present site. The rich tapestries which adorn so many palaces and public buildings in Europe are made in several large workshops, where 20 to 30 looms are employed in copying with the greatest accuracy the finest works of old masters and modern painters. The chaîne or warp, and consequently the work, is vertical: for carpets the workman stands in front of his work, and his pattern is above his head; for tapestry the workman stands at the back of his work, and his pattern is behind him. Mechanical contrivance there is none; the work is done with the needle, and its merit is due to the skill of the workman. Some of the pieces of work require 5 to 10 years' labour, and cost as much as 6000*l.* There is also a dyeing establishment, where all the colours are produced.

In the prison in the Avenue d'Italie, near this, took place the cold-blooded murder of 19 Dominicans by the Communists, May 25, 1871.



Greek Church, or Russo-Greek Church, A 2, in the Rue Daru, near the Barrière de l'Étoile and the Parc Monceau, erected from subscriptions raised in Russia, to the amount of 48,000*l.*, and opened in 1861, is a magnificent edifice for its internal decorations. It has been entirely built from the designs of, and decorated by, Russian artists. Externally it consists of a high pointed hexagonal spire and dome, with 4 at the angles of similar shape, but smaller. The interior, in the form of a Greek cross, has 4 semicircular recesses. In the eastern is the high altar, as in all Greek churches, separated from the body of the ch. by a richly-decorated gilt screen. The walls throughout are profusely covered with gilding and paintings: on the vault of the dome, Our Saviour, borne by dragons, giving His benediction; on the apse over the principal altar, Christ at the Last Supper; and on the other 3, the Nativity, the Entrance of Christ into Jerusalem, and the Saviour amongst the Disciples; the columns which support the roof being of modern red porphyry having Byzantine gilt capitals. The Byzantine portico or entrance on the side of the Rue de la Croix is handsome. All the inscriptions on the paintings are in Russian characters. Mass on Sundays at 11 o'clock. The church may be visited daily after 11 A.M. (small fee expected).

Grenelle, formerly a suburb of Paris, is now part of the 15th municipal Arrondissement. It contains the École Militaire and several hospitals. The most interesting object for the stranger is the *Artesian Well*, at the extremity of the Avenue de Breteuil, behind the Invalides. It is surmounted by an open-work iron tower, to the summit of which the water rises, to be from thence distributed over Paris. The depth of this well is 1796 ft. ( $547\frac{6}{10}$  mètres) below the land-level, 1676 ft. ( $510\frac{0}{10}$  mètres) below that of the sea, and the quantity of water furnished, which is of good quality for drinking purposes, is about 518 cubic mètres or about as many tons daily, the quantity having notably diminished since the opening of the Artesian well at Passy. (See *Passy*.) In winter, when the temperature is low, the wells emit volumes of vapour.

Grève, Place de. See *Hôtel de Ville*.

Grévin Musée. Boulevard Montmartre, near Passage Jouffroy. This wax-work exhibition, which is unique of its kind, derives its name from M. Grévin, the well-known draughtsman, who is the

artistic director. Its leading design is to exhibit remarkable men and women of the present day grouped in a life-like way. Most of the figures have been modelled from life, and their dresses and surroundings have been copied with the greatest exactitude. The exhibition is contained in 6 salles, and comprises about 32 groups, composed of about 200 figures. The principal of them are—No. 2, the signature of the recent treaty with the Bey of Tunis. No. 3, a Subscription night at the Comédie Française, comprising the leading artistes of the Theatre in the costumes of their most famous impersonations, together with MM. Dumas and Sardou, the dramatists, and others. No. 6, President Grévy in his library. No. 7, a sitting in the Chamber of Deputies, comprising amongst others M. Gambetta in the act of delivering an address, MM. Paul de Cassagnac, Jules Ferry, Clemenceau, &c. No. 9, General Skobeleff, at Plevna. No. 12, Victor Hugo at home. No. 13, the Communiste Louise Michel delivering an address. No. 15, the Tunisian fanatic Bou Amema preaching a holy war against the French. No. 17, Mme. Sarah Bernhardt in her studio. No. 20, a series of characteristic figures, representing French military costume from the earliest to the present time. No. 21, the Arrest of a Russian nihilist. No. 22, the Lying-in-state of the Czar, comprising figures of the Prince of Wales and the Duchess of Edinburgh. Nos. 26 to 32, the Story of a Crime, beginning with a burglary and ending with the guillotine. The leading Parisian celebrities and the latest Paris fashions are also shown in characteristic scenes. There is a good refreshment bar and smoking room on the upper floor. Open from 11 A.M. to 11 P.M. Admission 2 fr. Sundays and fête days, 1 fr.

**Guillotine.** See *Concorde, Place de la*, and *Roquette, Prison de la*, also 'History of the Guillotine' by the Right Hon. J. W. Croker.

**Hackney Coaches.** See *Cabs*.

**Halles** (see *Markets*), *Quartier des*, between Rues Grenelle, St.-Honoré, and St.-Denis, was enclosed by Philip Augustus for a market. A sort of fair with booths, &c., sprang up here, which in time became arranged in permanent streets of trades, and the booths were converted into houses. Most of these have been destroyed, but the names of the adjoining Rues de la Toilerie, Friperie, Verrerie, Tonnellerie, &c., still remain to indicate the different trades.

**Halle au Blé**, D 3, *Corn-market*, in the Rue de Viarmes, near the ch. St.-Eustache. Open daily. The principal market days are Wednesday and Saturday. Here in the 13th cent. stood the *Hôtel de Nesle*, at one time inhabited by the King of Bohemia. It was afterwards a convent, until Catherine de Médicis built on the site a palace, from the designs of Bullant, called the *Hôtel de Soissons*. This was purchased by the city about the year 1750, and pulled down, with the exception of a fluted Doric column 100 ft. high, erected in 1570, and used for astrological purposes by Catherine de Médicis. It bears the H of Henri II. This column was purchased by a person named Bachaumont, to save it from destruction, and still remains on the E. of the present building. On the outside was a sun-dial, now nearly effaced. The walls of the present circular Halle were finished in 1767 after the designs of De Mézières, and are pierced with 25 arcades or openings. The remarkable dome of iron and copper, 125 ft. across, was raised in 1811. The floor of the building is covered with sacks of grain and flour, the system of selling by samples being not so common in France as in England, and the grain for sale being brought into the market. The granaries above, and the staircases which lead to them, are worth visiting. The Halle au Blé forms the centre in the western division of the Halles Centrales.

**Halles Centrales**, D 3, at the end of Rue Montmartre, opposite St.-Eustache. An immense range of buildings adjoining the old *Marché des Innocents*, occupying the site of one of the great graveyards of Paris, whose contents were carted away to the *Catacombs*. On this ground the market people had constructed a set of wretched booths or huts, which long continued to form the central market of Paris. The municipal body under Louis-Philippe commenced buying up houses in order to enlarge the market, and in 1852 the present commodious Halles were begun from the designs of M. Baltard. They consist of 10 or 12 large and handsome sheds (*pavillons*), under an immense lofty roof of iron framing and glass covering, intersected by broad cart and carriage ways, and crossed diagonally by the Boulevard; one is a fish-market, another a poultry-market, a third for fruit and flowers, and a fourth for butter, cheese, eggs, a fifth for vegetables, two for butcher's meat, &c. The vast vaults beneath the Halles are worth a visit (the *gardien* has a box near the S.W. corner of the market, fee 1 fr.). Part of them is occupied as storehouses, and there is a large tank for live fish; from them extend underground tramways to the Railway termini, by which the produce may be brought to the market from the



country, and the rubbish carried away without encumbering the streets. The united Halles extend over nearly 5 acres, or 20,500 square mètres, and have already cost nearly 1,600,000*l.* As in the London markets, the busiest time is the early morning, when the wholesale trade is carried on; but there is always an extensive retail business going on throughout the day. The market-porters (*Forts de la Halle*) and the market-women (*Dames de la Halle*) once formed a turbulent class of the population, but the visitor will not now meet with the least annoyance from them in his rambles.

**Halle aux Cuirs**, or *Leather-market*, Rue Mauconseil, D 3. *Halle aux Draps* (Cloth-market), near the *Marché des Innocents*.

For other markets in Paris, see *Marché*.

**Halle aux Vins**, E 5. Near the *Jardin des Plantes*.

Open from 6 A.M. to 6 P.M. Any one can walk round.

This is more a vast collection of bonded warehouses than a market; it was formed under Napoléon I. on the site of the Gardens and Abbey of St.-Victor, where Abélard studied, and it was finished under the Restoration. It cost 1,200,000*l.*, covers 110 acres, and consists of 8 ranges of low buildings, separated by wide avenues or cartways, and planted around with trees. They are named Champagne, Côte d'Or, &c., from the wine-producing districts of France. The wines are all above ground in 2 tiers of cool and shady stores, of which there are 440, capable of holding about 500,000 barrels. Brandy and other spirits are stored in a fire-proof building. The wines are deposited here in bond, and do not pay octroi duty until they are taken out for consumption. The annual consumption of wine in Paris is reckoned to be 39,000,000 gals., or 30 gals. a-head on the whole population. There are other extensive wine-stores at Bercy, on the opposite side of the river, above the Pont d'Austerlitz.

**Hautefeuille, Rue**, D 5. On the E. side of the *École de Médecine*. An old street, in which six of the *tourelles* or angle towers of ancient Paris may still be seen.

**Hertford British Hospital**, Rue de Villiers, Levallois Perret, instituted in 1871, by Sir Richard Wallace, for the medical and surgical treatment of poor British subjects, was opened in 1879. It

stands in a garden, is of Gothic design, and accommodates 34 patients.

**Hirondelles.** See *Steamboats*.

**Hollande, Hôtel de, 47, Rue Vieille du Temple,** built in the 17th cent. by P. Cottard, took its name from the Dutch Embassy, which was established here under Louis XIV. It was for some time the residence of *Beaumarchais*. The façade is beautifully sculptured; inside the gateway is bas-relief by Regnaudin, representing Romulus and Remus suckled by the wolf.

**Honoré, Rue St., C 3.** A long and irregular street extending from the *Marché des Innocents* to the *Rue Royale*, and thence continued under the name of *Rue du Faubourg St.-Honoré*; the principal E. and W. artery of Paris before *Rue de Rivoli* was opened. Starting from *Rue Royale*, we have l. the *Madeleine*, rt. *Place de la Concorde*; then rt. ch. of the *Assomption*; l. *Place Vendôme*; farther on l. ch. of *St.-Roch*; on the rt. before coming to *Palais Royal* stood the *Hôtel des Quinze-Vingts*. We then pass the *Palais Royal* on the l., and the *Louvre buildings* and *Hôtel du Louvre* on the rt. In a small court on the opposite side of the way stood the little ch. of *St.-Honoré*, of which no part is now visible; rt. *Prot. ch. of l'Oratoire*. *Henri IV.* was assassinated by *Ravaillac* in 1610 in front of a house formerly No. 3, opposite the *Halles Centrales*, but now pulled down. The bust of the king on the façade is now in the *Musée Municipal*. *Robespierre* lodged in a house opposite the *Rue St.-Florentin*. *Molière* was born in the house at the corner of the *Rue Sauval*.

**Honoré, Rue du Faubourg, St., B 2.** A long and wide street, extending from the *Rue Royale* to the old *Barrière du Roule*. Starting from the *Rue Royale*, we pass l. the *Hôtel d'Albuféra*, then the magnificent hotel of *Pereire* the banker, then the *British Embassy*, and the *Hôtel Pontalba* next to it; rt. the *Rue d'Aguesseau*, where the English Episcopal ch. stands; l. the *Élysée*; the *Place Beauveau*, with the *Hôtel* and offices of the *Ministre de l'Intérieur*, on rt.; some distance farther rt. ch. *St.-Philippe du Roule*; l. a *Military Hospital*; then rt. the *Boulevard Haussmann* and l. the *Avenue de Friedland*; farther on rt. *Hôpital Beaujon*. We then come to the *Avenue Hoche*, and beyond this to the *Russo-Greek Church* in the *Rue Daru* on rt., erected 1861.

**Horse Market** (*Marché aux Chevaux*), at the corner of the Boulevards de l'Hôpital and St.-Marcel, is held on Wednesdays and Saturdays and the first Monday of each month.

**Horse Races.**—*Longchamp* (see p. 99). The races take place in April, May, June, September, and October. The *Grand Prix* is run for in the beginning of June. *Admission*: to the ground, 1 fr. (if on horseback, 5 fr.); to the Grand Stand (pavillon), 5 fr.; to the weighing-room, 20 fr. Carriage with one horse, 15 fr.; with two, 20 fr. *Conveyance*: Carriage from Paris (see *Cabs*) or Railway to Suresnes. On race days special breaks also start from the Boulevards, fare about 5 fr. each.

*Auteuil* (see p. 86). The Steeplechases take place about 17 times a year. The *Grand National de France* is run for at the last Spring Meeting. Prices of admission as at Longchamp. *Conveyance*: Carriage from Paris (see *Cabs*) or Railway to *Auteuil*.

*Chantilly* (see p. 118). The races take place in May and October. The *Prix du Jockey Club* (the French Derby) is run for on the second Sunday in May. Prices of admission the same as at Longchamp. *Conveyance*: Train from the Gare du Nord. Special trains run between 9 A.M. and 1 P.M. on race days.

*La Chapelle-en-Serval*. The races take place in March and April. *Conveyance*: Railway from Gare du Nord to *Survilliers* (18½ m., 2½ m. from La Chapelle). Omnibus, 50 c.

*Enghien* (see p. 154). Races take place every month. *Conveyance*: Carriage from Paris (see *Cabs*) or train to *Enghien* from Gare St.-Lazare.

*Fontainebleau* (see p. 159). The races take place on the Sunday after the *Grand Prix* and in September. Prices of admission the same as at Longchamp. *Conveyance*: Railway from the Gare de Lyon.

*Maisons Lafitte* (see p. 239). Races take place every month, except August. *Conveyance*: Carriage from Paris (see *Cabs*) or train to *Maisons* from Gare St.-Lazare.

*La Marche*. Races and Steeplechases about 13 times a year. *Admission* to the ground, 2 fr.; other prices as at Longchamp. *Conveyance*: Carriage from Paris (see *Cabs*) or Railway to *Ville d'Avray* (2 kil. from *La Marche*).

*St.-Louis de Poissy* (see p. 276). The races take place several times a year. *Conveyance*: Train from Gare St.-Lazare.

*St.-Germain* (see p. 171). Races take place every month, except August. *Conveyance*: Train from Gare St.-Lazare to *Achères*.

*St.-Ouen*. Races take place every month (about 23 times a year). *Conveyance*: Carriage or tramway from Paris.



*Le Vesinet* (see p. 330). The Races and Steeplechases take place from the beginning of February to the end of November. *Conveyance*: Carriage from Paris (see *Cabs*) or train to *Le Vesinet*.

*Vincennes* (see p. 331). Races take place in April, May, June, July, October, and November. *Conveyance*: Carriage or tramway from Paris, or train to *Joinville* from Gare de Vincennes.

**Hospices, or Asylums,** for the support of aged, infirm or insane persons, are controlled by the same board as in the case of hospitals. They are 14 in number, with 12,764 beds. *H. de Bicêtre*,\* at Bicêtre (for old men and male lunatics), 2534 beds, 740 of which are for lunatics. *H. d'Enghien*, 12 Rue de Picpus (for old people and convalescents), 50 beds. *H. de la Reconnaissance*, at Garches (for old workpeople), 258 beds. *H. de la Salpêtrière*,\* 47 Boulevard de l'Hôpital (for old women and female lunatics), 4410 beds, 1341 of which are for lunatics. *H. des Enfants Assistés*,\* 100 Rue d'Enfer (for children), 542 beds. *H. des Incurables*,\* at Ivry (for incurable men and women), 2029 beds. *H. des Ménages*, at Issy (for old married couples, widowers and widows, and principally for those who have some means of their own), 1308 beds. *H. des Quinze-Vingts*,\* 28 Rue de Charenton (for the blind), 300 beds. *H. Devillas*, at Issy (for the incurables), 60 beds. *H. St.-Michel*, Avenue du Bel Air (for old men), 12 beds. *Asile Sainte-Anne*, 1 Rue Cabanis (for lunatics of both sexes), 600 beds. *Maison de Retraite de la Rochefoucauld*, 15 Avenue d'Orléans (for old or incurable priests or military men), 246 beds. *Institution de Sainte-Perine*, 69 Rue de la Municipalité, Auteuil (for old civil servants and their widows and other persons of superior class), 296 beds. *Maison de Retraite Chardon-Lagache*, 65 Rue de la Municipalité, Auteuil (for old married couples, widowers, widows and single persons), 119 beds.

Those marked \* are described under their titles.

**Hospitals.** These establishments are controlled by the *Administration Générale de l'Assistance Publique*, 3 Place de l'Hôtel de Ville, which was created in 1789, and is managed by a responsible director under the authority of the Préfet de la Seine, as president of the Conseil de Surveillance of 20 members. There are 18 hospitals in Paris, containing 7099 beds, of which 11 are *General*, containing 4451 beds, and 7 *Special*, containing 2648 beds. There are for the exclusive use of the hospitals and hospices general bakehouses, cellars, slaughter-houses, and a general pharmacy. Besides the public hospitals there are the military hospitals of Val-de-Grâce, of Gros-Caillou, of the Recollets, and of

Vincennes. In 1858, 11,443, or more than one-third of the total deaths in Paris, took place in the public hospitals. Besides these, in every arrondissement there is a dispensary for out-patients under the same Board as the hospitals.

*General Hospitals.*—*Hôtel-Dieu*,\* Place du Parvis, Notre-Dame (450 beds); *H. Beaujon*, 238 Faubourg St.-Honoré (238 beds); *H. Cochin*, 47 Faubourg St.-Jacques (201 beds); *H. de la Charité*, 47 Rue Jacob (504 beds); *H. de la Pitié*, 1 Rue Lacépède (709 beds); *H. Lariboisière*,\* Rue Ambroise Paré (432 beds); *H. Necker*, 151 Rue de Sèvres (418 beds); *H. St.-Antoine*, 184 Rue Faubourg St.-Antoine (594 beds); *H. Ménilmontant*, Rue de la Chine (560 beds); *H. Temporaire*, 42 Rue de Sèvres (311 beds); *Hertford British H.*,\* Rue de Villiers, Levallois Perret, 34 beds.

*Special Hospitals.*—*H. St.-Louis*, 40 and 42 Rue Bichat, for skin diseases (667 beds); *H. du Midi*, 15 Rue des Capucines, Saint-Jacques, male venereal (336 beds); *H. de Lourcine*, 111 Rue de Lourcine, female venereal (276 beds); *H. des Cliniques*, Rue d'Assas, clinical (200 beds); *Maison d'Accouchement*, 125 Boulevard de Port Royal, lying-in (316 beds); *H. des Enfants Malades*, 149 Rue de Sèvres, for children (345 beds); *H. Ste.-Eugénie*, 89 Rue de Charenton, for children (345 beds).

Those marked \* are described under their titles.

**Hôtel.** This word, besides meaning an *Inn* in the English sense, denotes properly a large private dwelling or public building, the equivalent of the Italian *palazzo*, and of the English "House," as applied to the residences of our nobility, as *Marlborough House*, *Devonshire House*, *Hatfield House*. With the exception of the *Hôtel-Dieu* and *H. de Ville*, the hotels best worthy of notice will be found under their respective names.

**Hôtel-Dieu**, D 4 (admission Thursday and\* Sunday, 1 to 3), on the Place du Parvis Notre-Dame, is the name of the oldest *Hospital* in Paris, existing, it is said, in the days of Clovis, and enlarged by Philip Augustus, St.-Louis, and Charlemagne. It stood under the shadow of the Cathedral of Notre-Dame, on both banks of the Seine, a bridge connecting the two parts. This having proved unhealthy and inconveniently small, has been pulled down, and a new *Hôtel-Dieu* has been built (1868-78) between Rue de la Cité and Rue d'Arcole. It is divided into six blocks or pavillons, extends over five acres, and cost more than 1,000,000*l.* Its walks or salles have whitewashed walls and floors of parquet, and contain 450 beds.

The *Kitchens* are admirably arranged, and furnished with the best apparatus. It is surrounded by well-kept *Gardens* for the refreshment of the patients.

For description of the *Old Chapel*, see *St.-Julien le Pauvre*.

**Hôtel de Ville, D 4.** Place de l'Hôtel de Ville, between the Rue de Rivoli and the Seine.

This magnificent building, the finest work of the Renaissance, so interesting for its historic memories, was burned to the ground by the Republican incendiaries of the Commune. In it perished some of the finest works of Ingres, P. Delaroche, Leburne, and Jean Goujon, &c. While the floors and walls were being saturated with petroleum, 5 battalions of National Guards were placed in it to defend the building in the first instance, and next to superintend the conflagration and prevent interference. On the 24th May, 1871, the Versailles troops forced their way by an arduous struggle to the Place de l'H. de Ville, all the avenues to which were strongly barricaded and defended by cannon. After a bloody combat, which lasted nearly 12 hours, the insurgents, finding they must succumb, ordered their incendiaries to ignite their combustibles while the building was filled with 600 of their own people. The troops, now become masters, directed a murderous fire against every door and window; not a man was allowed to escape, and no one can tell how many perished in the flames.

*History.*—The building was begun in 1533, the plan being drawn out by Domenico Boccadoro, surnamed da Cortona, an Italian architect: the works, interrupted or suspended by the religious wars, were resumed in 1606 under Marin de la Vallée, and completed by him in 1628. It remained not much altered until 1837, between which and 1841 it was enlarged to four times its original dimensions; the original style, with some modifications, being carried out: and altogether about 640,000*l.* were spent upon it. Most of the events in the history of Paris are connected with the H. de Ville. Here Louis XIV. was married to Maria Theresa in 1660. Here the daughter of Louis XV. was married to the Duke of Parma in 1759, and the Dauphin in 1765. After the capture of the Bastille (14 July, 1789) the victorious mob established themselves here; and three days afterwards Louis XVI. was forced to show himself at the central window of the great hall with a tricoloured cockade. The Commune (Common Council) of Paris held



its bloody meetings in this building. Here it was that Robespierre and his partisans took refuge on the 9th Thermidor (27 July, 1794); and here, on the landing-place leading to the Cabinet vert (so called from its green draperies), when the National Guard entered the building, he was found bleeding and with his jaw dislocated from a hesitating attempt to blow out his brains. He lay on a table, with his bloody head resting on a box till the afternoon, when he and 21 companions were taken to the guillotine, followed next day by 71 more of his party, and thus the "Reign of Terror" came to an end. Here, after the Revolution of 1830, Lafayette, Casimir Périer, and others established themselves to maintain order, and from the central window Lafayette presented Louis-Philippe, "the citizen king," to the assembled crowd below. Here the Duke of Orleans was married in 1837. Here it was that the committee of six established themselves in Feb. 1848, and proclaimed the Republic at the instigation of Ledru-Rollin. From the stairs here Lamartine made his celebrated speech, declaring that the red flag should not be that of France, and for a long time appeased the mob by daily orations.

In the confusion which followed the capture of Paris by the Prussians, 1871, one armed band of mob levellers after another—the offscourings of the people—here proclaimed *themselves* in turn the Government of France. They stormed in turn the H. de Ville, one rapidly ejecting another, while in some instances two or three held different parts of the building at the same time. Finally, on May 24, having garrisoned the building with 600 men, and fortified it, they resisted for twelve hours the attacks of the military, and having fired with their own hands the combustibles, petroleum, &c., with which they had charged it, they perished in the flames.

The H. de Ville is the residence of the chief magistrate of the city, anciently called Prévôt des Marchands or Mayor, but since 1789 Préfet de la Seine, who has under his control the 20 maires who govern the different Arrondissements into which Paris is divided. It contains besides the state apartments a suite of rooms for the Prefect, and offices for upwards of 400 clerks, council-rooms, a library, kitchen, &c. It forms a quadrangle about 300 ft. long and 250 ft. deep, and has three courts, all in the style of the Renaissance.

The Hôtel de Ville has been rebuilt nearly as it stood before the fire, in the same style, under the direction of MM. Ballu and Perthes, architects. The cost is estimated at 2,000,000*l.*

**Hôtel de Ville, Place de l', D 4.** The large square in front of the Hôtel de Ville is now so called. There was always a regular open space, in width about one-half of the present space, and extending from the river beyond the centre of the present H. de Ville, and called *Place de Grève* (from the grève or shore on the river's bank). This was the usual place of public executions down to 1830. (See *Place de la Concorde*.)

“Who has e'er been at Paris must needs know the Grève,  
The fatal retreat of the unfortunate brave.”

Here in 1475 the Constable de St.-Pol was executed. Here, besides ordinary criminals, Huguenots and heretics were tortured, hanged, or burnt in the 16th cent. On one of these occasions Catherine de Médicis and her son Charles IX., after a banquet, were spectators from a window of the H. de Ville of the execution of two Huguenot gentlemen. A little more than a year afterwards La Mole and Cocornas, two of the principal agents in the Massacre of St. Bartholomew, appeared in their turn on the scaffold for high treason. Hither Catherine de Médicis and her son came in 1574 to see the torture and death of Montgomeri, for having accidentally slain in a tournament Henri II. her husband. In 1676 the Marchioness de Brinvilliers, the notorious poisoner, was burnt here. Madame de Sévigné, a spectator, describes the scene in one of her letters. Cartouche the robber was broken alive here in 1721; and Damiens, so late as 1757, was put to death under the most protracted tortures (torn asunder by 4 horses), for attempting to assassinate Louis XV. In 1766 Lally Tollendal, the brave antagonist of the English in India, was hurried to execution with a gag on his mouth. After the capture of the Bastille in 1789 two officers were hanged here to lamp-irons (*à la lanterne*) in defiance of the terms of the surrender; these were the first victims of the Revolution. On 25 April, 1792, the guillotine was used here for the first time in the execution of a robber. Not many of the victims of the Revolution suffered here, as the guillotine was transferred in 1793 to the Place de la Concorde, and is now kept in the prison of the condemned criminals (*Dépôt des condamnés*) in the Rue de la Roquette, inside of which executions now take place. Nothing but the site remains of the old Place de Grève since the demolition of the quaint old houses which formed its N. and W. sides. The new buildings are public offices subsidiary to the H. de Ville, which, vast though it was, was not large enough for the bureaux of the municipal body and their clerks. Two handsome fountains were erected here in 1882.

Iéna. See *Ponts*.

**Île de la Cité**, D 4, an island formed by two arms of the Seine; until 1608 divided into two parts. On one of them stood the principal part of mediæval Paris, and until the alterations and demolitions of 1856-70 it was a mass of dense, narrow streets and lofty houses. The Palais de Justice, Sainte-Chapelle, the Préfecture de Police, the Tribunal de Commerce, Notre-Dame, the Morgue, Caserne de la Garde Républicaine, and the great hospital the Hôtel-Dieu are situated upon it; it forms the legal quarter of Paris, all the commercial, civil, and criminal law courts being in it.

**Île St. Louis**, E 4, formerly called Île aux Vaches, not built upon until the reign of Louis XIII. The principal objects of interest in it are the ch. of St.-Louis en l'Île and the Hôtel Lambert.

**Imprimerie Nationale**, E 4. (The Government Printing-office.)  
87 Rue Vieille du Temple.

For permission to visit it, address Monsieur le Directeur de l'Imprimerie Nationale: it is shown only on Thursdays, at 2 o'clock P.M.

In the year 1552 Francis I. established in the Louvre a Royal Press, which was in 1792 transferred to the Élysée Bourbon; in 1795 to the H. de Toulouse; and in 1809 to the present building, which was formerly the hotel of the Princes of Rohan: it was here that the notorious Cardinal de Rohan lived, who caused so much odium to be cast on Marie-Antoinette in the disgraceful affair of the necklace in 1785. This establishment is reckoned one of the most complete in Europe, that of Vienna coming nearest to it. About 1000 persons are employed here, one-third of them women; and everything, from casting the type to binding the books, is done in the establishment. There are 37 steam-presses, and two steam-engines to drive them; but the English visitor will be astonished to see so many hand-presses still in work; in 1830 the mob broke the machine-presses. The printing of playing-cards is a government monopoly in France, and about 12,000 sets are printed every day; only the 12 court cards and the ace of spades are printed here and sold to the cardmakers, who paste them on boards and colour them. There are 180 compositors and 130 pressmen, a number not exceeding those employed by Messrs. Clowes in London. A very interesting part of the Imprimerie Nationale is the printing of maps, chiefly geological, in different colours; for each colour a separate lithographic stone is necessary; in some instances as many as 50 different colours, and consequently as many different stones and impressions, were necessary. There



is a very ingenious apparatus for drying the printed sheets by means of hot air, and a department for making the inking rollers. The bookbinders, men and women, form a large proportion of the people employed. When Pius VII. visited this establishment, the Lord's Prayer in 150 languages was printed and bound into a book during his visit. There is a collection of typographical curiosities, and some splendid specimens of printing. This establishment executes—1. All the government printing; 2. Expensive literary or scientific works; 3. Works in Oriental languages which private printers could not undertake. This establishment is placed under the Minister of Justice. Early on the morning of Dec. 2nd, 1852, a company of gendarmes took possession of the building, with orders to prevent any one leaving or entering; and in the space of 6 hours the Decree of the Dissolution of the Republic was thrown off and distributed throughout Paris, and by post through the departments. The receipts of this Printing Office barely cover the expenses.

**Incurables, Hospice des (Hommes et Femmes).** A hospital and abode for old men and women, at Ivry, outside Paris, l. bank, founded by St. Vincent de Paul. Open daily 1 to 4.

**Industrie, Palais de l', B 3.** In the Champs-Élysées, on the l. hand, about  $\frac{1}{4}$  m. from the Place de la Concorde. An Exhibition of the Arts and Manufactures of France was established in 1798, and has been repeated every 5 years with occasional intermissions. The number of exhibitors, however, never exceeded 4000, and the building in which the exhibition took place was a temporary construction. The Great English Exhibition of 1851 far eclipsed all the previous Paris exhibitions, and instigated the French to attempt a monster one of the same kind. In 1852, accordingly, designs were formed for the erection of this permanent building of stone and glass. The exhibition opened on 15 May, 1855, and continued for 5 months; the visitors during which time were estimated at 4,000,000. Besides the present building, an immense rotunda, and a gallery 1300 yards long called *Annexe*, were erected towards the Quai, so that the permanent building formed but a small part of the total. The walls of the Palais are of stone, and so largely supplied with windows as to be more a system of arches than walls. The effect, however, is not good or impressive in proportion to the size of the building. The principal entrance is in the Avenue des Champs-Élysées; it is surmounted by a group

of statuary representing the Genius of France distributing rewards to Art and Commerce.

The interior consists of one large hall 630 ft. long, 158 ft. wide, 115 ft. high, surrounded by side aisles or galleries on iron columns and 100 ft. wide. The roof is of iron and glass and arched, the flat walls at each end being filled with brilliant but badly painted glass.

The building cost the company 13 million frs., but was purchased by the Government for 10½ million fr. Horticultural, Agricultural, and Horse and Cattle shows are occasionally held here.

THE SALON DES ARTS DÉCORATIFS, a collection of art-objects founded on the plan of the South Kensington Museum, was opened in 1880 in the southern wing. It contains a good collection of art-objects belonging to the Government, or lent by various private owners; open daily 10 to 4; admission 1 fr., on Sundays 50 c. There is also an Exhibition of Colonial Products on the S. side; open daily gratis from 12 to 5, except Mondays and Fridays.

LE SALON: the Exhibition of the Fine Arts, corresponding with our Royal Academy Exhibition, held here from May 1 to June 20 every year, is open daily 10 to 6, except Monday, when it opens at 12. Entrance 1 fr. Sunday and Thursday free.

**Innocents, Fontaine des, D 3.** At the S.E. corner of the Halles Centrales. This celebrated fountain was reconstructed by Pierre Lescot in 1550, and adorned with statues and bas-reliefs by Jean Goujon. As originally erected it stood at the corner of the Rue aux Fers and had but three sides. In 1785, when the *Marché des Innocents* was established, the fountain was removed to the centre of the open space, and a fourth side added; it was then elevated on a pedestal of three steps, and in 1858 it was reconstructed. The Naiades in low relief, and the River Nymphs on the sides, by Jean Goujon, are beautiful specimens of Renaissance sculpture. The space round the fountain at the corners of the Rues St.-Denis and aux Fers has been converted into an ornamental garden, in the centre of which the fountain stands.

**Innocents, *Marché des*, D 3,** stood on the S. of the new Halles, and covered the space where the fountain and garden now stand. This was formerly the principal cemetery in Paris. In 1785 it was closed as a burying-place, and the bones were removed to the catacombs. The open space thus left was converted into a market, and rows of

sheds were built for the market-people, which were swept away to make room for the Halles.

**Institut, Palais de l', C 4, 12 Quai Conti.** Open daily 11 to 1, except Sunday. Apply to the concierge. A heavy, classical edifice, with 2 wings resting on arcades, the façade surmounted by a dome, on the S. bank of the Seine, opposite the Louvre, begun 1662, on the spot near where the *Tour de Nesle* stood. Cardinal Mazarin by his will directed that a college for 60 gentlemen should be founded, to be called *Collège des Quatre Nations*, as the inmates were to be of four countries, Alsace, Flanders, Pignerol and the States of the Church, and Roussillon. At the Revolution it was turned into a prison. In 1795 the *Institut* was lodged in a portion of it, and the rest converted into the *Bibliothèque Mazarine*. The *Institut* was founded in 1795, and, after many modifications, now consists of 5 separate academies. The 40 members are elected by the existing members, subject to the approval of the Head of the State. The hall in which the public annual sittings of the *Institut* are held was formerly the ch., and the arrangement is rather singular in consequence. Round it are busts and statues of eminent literary and scientific Frenchmen. The *Library* of 180,000 volumes belonging to the *Institut* is not public, but strangers can obtain admission on being presented to the Librarian by two members.

The *Institut* consists of 5 Academies—the *A. Française*, whose labours are relative to the French language, and especially the composition of its Dictionary; the *A. des Sciences*, the occupations of which are purely scientific—it corresponds nearly in its attributions to our Royal Society; the *A. des Inscriptions et Belles-Lettres*, which includes history, antiquities, geography, Oriental and mediæval languages, &c.; the *A. des Beaux-Arts*—painting, sculpture, architecture, engraving, and music; and the *A. des Sciences Morales et Politiques*,—law, jurisprudence, moral philosophy, statistics, &c. Each academy meets once a-week, with a general meeting (*Séance Annuelle*) once a-year, and consists of a certain number of titular members; of national associates, *Associés libres*; foreign associates, *Associés Étrangers*; and corresponding members, *Correspondants*,—the two latter classes foreigners. Each titular member, who must be a Frenchman, receives an annual stipend of 1200 frs. The members are elected by the Academies, and approved of by the State. The annual meetings are much frequented; at that of the *Académie Française* newly elected members are publicly received and addresses pronounced. At those of the other academies, éloges or biographical notices of deceased members are read



by the secretaries, papers read, and prizes distributed. The general meetings of the A. Française, of the A. des Sciences, and the A. des Beaux-Arts are the most frequented. Strangers are admitted only by tickets from members, which are much sought after.

Attached to the Institut is a very valuable library, to which literary and scientific men are admitted on being presented by a member.

The weekly meetings (on Monday) of the A. des Sciences, of the A. of Inscriptions (Frid.), and of the A. des Sciences Morales (Sat.), are open to the public, and will interest the scientific and literary traveller. They commence at 3 P.M., and last for 2 hours. They are held in a large hall on the 1st floor adjoining the library, decorated with statues and busts of French eminent literary and scientific men, which is entered from a door on the l. in the 2nd or inner court of the palace.

In another part of the building is the *Bibliothèque Mazarine*, the foundation being the library of the Cardinal, which he bequeathed to the city of Paris. It has since been much enlarged, and contains 200,000 vols. It is particularly rich in old and curious books and in MSS. from suppressed convents; round the two large halls are busts of great men of ancient and modern times, and in the centre a collection of models of the most remarkable Cyclopean constructions. The library is open to the public from 10 to 4. The rt. wing of the building has been arranged as a *Museum* to contain the *Collections of Antiquities* left by Mdme. de Calvi, 1874.

**Institution des Jeunes Aveugles** (*Blind School*), B 5, 56 Boulevard des Invalides. Admission: Wednesday 1.30 to 5 with passport. Founded on a small scale in 1784 by Valentin Haüy (1745–1822), whose statue occupies the centre of the court; removed, and the present building constructed, in 1843. The inmates are taught music, mathematics, weaving, and different trades, and there is a peculiar system of printing and writing for them. The charge is 40*l.* a year, but a large number are wholly or partially supported by the State. There are about 250 of both sexes. To be present at the public musical performances, which take place 4 or 5 times in the year, apply to M. le Directeur.

**Institution des Sourds-Muets.** See *Sourds-Muets, Institution des.*

\*\*\*Invalides, Hôtel des, and Collection of Armour and Arms, B 4. This equivalent of our Greenwich and Chelsea Hospitals stands on

the l. (S.) bank of the Seine, from which it is separated by a long esplanade planted with trees, to the W. of the Faubourg St.-Germain.

*Hospital* shown on presenting passport daily 11 to 4, except Sunday, fee 1 f., and  $\frac{1}{2}$  f. at dining-hall, kitchen, &c. *Ch. and tomb of Napoléon* (entrance from the Place Vauban) on Mond., Tues., Thurs., and Frid. from 12 to 3, and on other days from 1 to 4 by permission of the Governor. *Musée d'Artillerie*, principal entrance from the Cour d'Honneur, side entrance from the Esplanade. Open Tues., Thurs., and Sund. 12 to 4; in winter (1 Oct. to 31 March) 12 to 3. Catalogue 4 frs. 50 c.

It was founded by Louis XIV., under the ministry of Louvois, 1670, to secure a comfortable home for aged, wounded, and infirm veterans who had shed their blood or consumed their strength in fighting for their country. The original architect was Libéral Bruant. The façade towards the river, 690 ft. wide, is by him. The insurgent mob of the first French Revolution swept up to its gates, and summoned M. de Sombreuil, the governor, a man of 80, to open them, who, having no force to resist, yielded. The crowd burst in, and ransacking the arsenal obtained at once 20 pieces of cannon and 28,000 muskets. With arms thus obtained the Bastille was attacked and carried.

In front of the grand court extends a dry ditch, in the rear of which, on a terrace, are ranged a battery of trophy guns, "the cannon of the Invalides," fired, like our Tower and Park guns, on great occasions—victories, birthdays, and other anniversaries. Some of these are Austrian, captured at Austerlitz, some Prussian, 2 mortars from Algiers, 2 Dutch pieces from the siege of Antwerp, some Chinese guns, and a German 12-pounder remarkable for its ornaments. A part of the forecourt is laid out in small gardens, which the old men are allowed, as a privilege, to cultivate.

The building occupies an area of 16 acres, and includes about 18 different courts. Part of it is now converted into barracks for 2000 infantry. In the principal front the governor (usually a Marshal of France) and lieut.-governor have their residences. The entrance in the centre, surmounted by an equestrian statue of Louis XIV., leads into the Great Court (*Cour d'Honneur*), parts of the arched galleries of which are covered with paintings, illustrating French History. The centre of the S. side of this courtyard is occupied by the portal of

The *Church of St.-Louis*, consisting of a nave 230 ft. long followed by a circular choir surmounted by the noble dome, rising 310 ft. above the pavement—the work of *Jules Hardouin Mansard*—erected 1680–1706, but not yet made to open into the older ch. "It is the masterpiece of its architect, and one of the most conspicuous ornaments of Paris."—*F.* On entering the eye is struck by the flags

suspended from the roof. In the days of Napoléon I. 1500 flags taken in battle were hung up here as trophies. These are reported to have been burned by order of Joseph Bonaparte on the eve of the entrance of the Allies into Paris (March 31, 1814). Those now here are chiefly from Africa, the Crimea, and Italy. There is one English flag. The piers bear memorials of the generals interred here—Jourdan, Moncey, Oudinot, Mortier (slain by Fieschi's infernal machine), Duroc, Grouchy, Bugeaud, and others. In this ch. was held, 1801, the first inauguration of the Legion of Honour in the presence of Napoléon, then First Consul. The ch. is open for ordinary religious service every morning. *Military mass* on Sunday at 12.

The entrance to the portion of the ch. under the *dome and tomb of Napoléon* is from the Place Vauban by the great gate to the S. of the hotel.

Beneath the dome, a circular marble balustrade surrounds a depression 19 ft. deep, in the centre of which stands THE SARCO-PHAGUS OF NAPOLÉON I. The effect of this is very good, and that of the entrance to the tomb is exceedingly fine and grand. Two winding marble staircases lead down to the opening of the vault, placed beneath and behind the high altar, on either side of which stand the sepulchral urns of Marshals Duroc and Bertrand, the Emperor's faithful friends, and, as it were, the guardians of his sepulchre. The vault itself is closed by 2 bronze gates, flanked by colossal statues in bronze. Over the entrance is an extract from the will of the Emperor.

“ Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple Français que j'ai tant aimé.”

A wide corridor, ornamented with 10 marble bas-reliefs by Simart, representing the signing of the Concordat, the establishment of the University, &c., all works of peace, leads to the bottom of the circular crypt. 12 colossal statues by Pradier support the circular balustrade; the pavement surrounding the tomb is in mosaic, with festoons of flowers and the names of the great battles in which Napoléon took part. In the centre stands the sarcophagus of the Great Emperor; it is of a single block of polished granite from Lake Onega in Russia, weighing about 13 tons. On the S. is a sepulchral chapel containing the Emperor's sword, insignia, crown, and around on pedestals colours taken in his battles.

In the transepts of the ch. above are monuments to *Vauban* (1807) and to *Turenne*, brought from St.-Denis. In one of the 4 chapels which surround it the remains of Jérôme, the first Napoléon's youngest brother, are buried, and in the S.W. chapel is the tomb of his elder brother Roi Joseph. Over the entrance to Napoléon's



tomb is the high altar dedicated to St. Louis, with a rich canopy, supported by 4 torse columns, in black and white (nero-antico) marble.

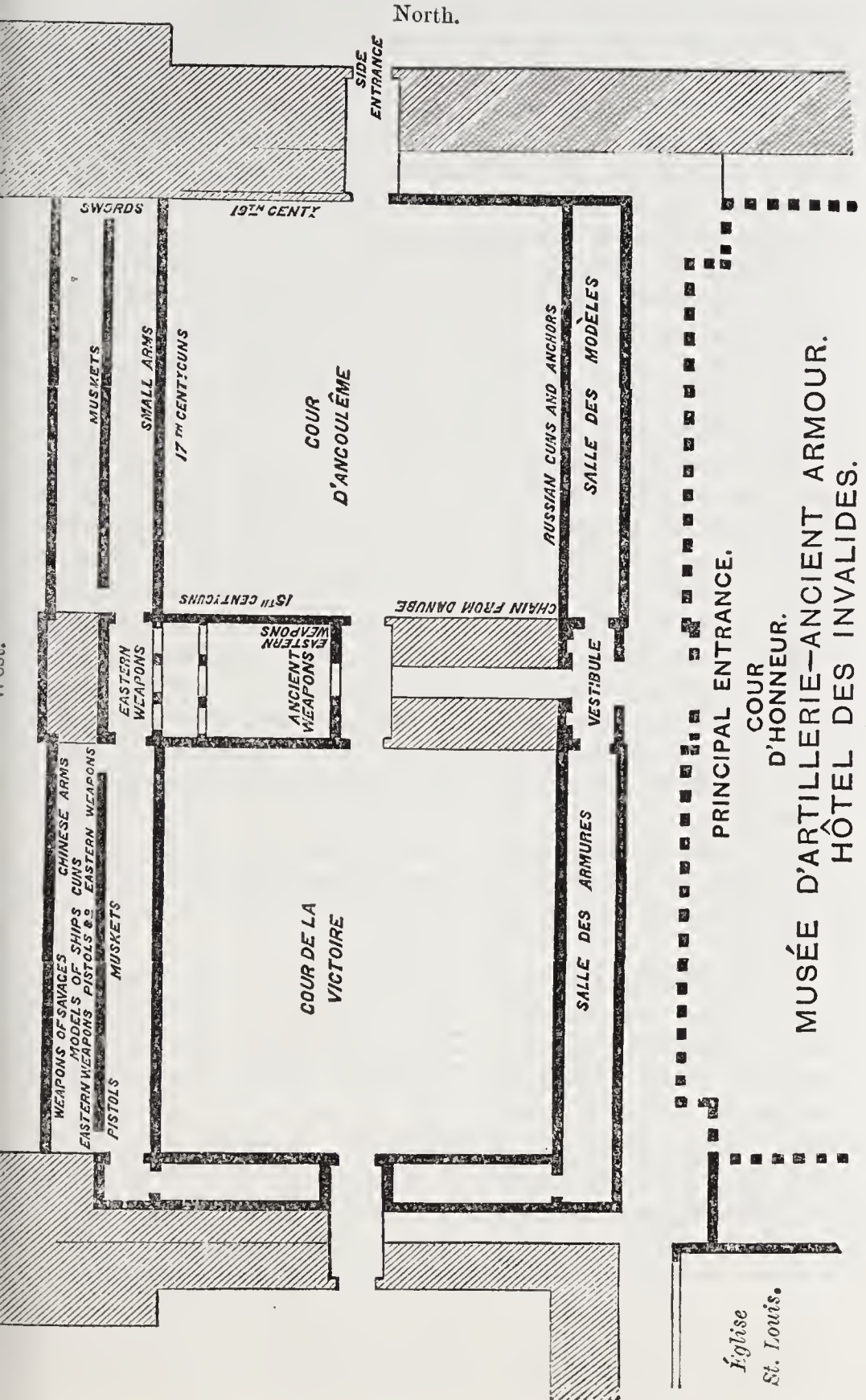
In 1840 the Government of Louis-Philippe conceived the idea of removing the remains of Napoléon from St. Helena to Paris. Consent was readily obtained from the English Government; they were disinterred and brought to Havre in a French frigate commanded by the Prince de Joinville; thence up the Seine to Neuilly, and finally carried in procession, on 15 Dec., 1840, through the Arc de l'Étoile, and deposited in this chapel. They were placed in the magnificent tomb prepared by Louis-Philippe in 1861.

The **Musée d'Artillerie**—a Collection of Ancient Arms and Armour—occupies two Courts on the ground floor on the right W. of the Cour d'Honneur.

In the reign of Louis XVI. a collection of models was placed by Marshal d'Humières in one of the rooms of the Bastille, for the instruction of artillery officers. On the destruction of that building such models and weapons as were saved, together with old armour brought from Sedan, Chantilly, the Garde-Meuble, &c., formed the nucleus of the present collection, which was deposited in 1794 in the former Dominican Convent of St. Thomas d'Aquin: Napoléon I. enriched it with numerous specimens from foreign collections, most of which were reclaimed and removed by the Allies in 1815. In July, 1830, the insurgents broke in, in search for arms, and carried off a great quantity, much of which was never brought back. The collection was in 1875 removed to its present position, and is now one of the finest collections of *armour* and warlike *weapons* in the world.

The vestibule contains some large guns, particularly two Chinese, richly inlaid with silver, and some casts of bas-reliefs of chiefs of cohorts of the Roman period. The two halls opening rt. and l. from this form the *Galleries de l'histoire des armes*, and are decorated with pictures attributed to Van der Meulen, illustrating the wars of Louis XIV., including the sieges of Huy, Oudenarde, Dinan, Maestricht, Valenciennes, Cambray, &c., and along the walls are suspended colours, formerly belonging to French regiments, together with others ranging from the 13th to the 18th cent.

The *Salle des Armures*, on the l., contains in the centre six complete suits of horse armour and other armour, belonging to kings of France, from Francis I. to Louis XIV., and formerly in the Musée des Souverains, at the Louvre.





In the glass cases are, amongst other objects, the sword of Francis I., the helmet and armlets of Henry II., inlaid with silver, swords of Henry IV., musket of Louis XIII.; gloves, spurs, &c., of Louis XIV.; fowling-piece of Napoléon I.; sabre of Sobieski; the so-called "armure aux lions," of Italian 16th-cent. workmanship, and another fine specimen, attributed to Giulio Romano. On the sides of the hall are placed the arms of the Counts de la Mark and Montmoreney, Dukes of Guise and Mayenne; those said to have belonged to Turenne are finely worked.

The *Salle des Modèles* on the rt. contains a set of models, one-sixth of the real size of all the systems of artillery in use in the French army, from the time of Louis XIV., as well as models of ancient offensive machines, as described by historians, and an attempt at the reconstruction of the bridge mentioned by Cæsar, in his Commentaries, as thrown by him across the Rhine.

The central corridor, opening out of the vestibule, leads to a passage communicating with two courts. In that on the rt. (*Cour d'Angoulême*) is suspended a chain of 600 feet, weighing 7896 lbs. fastened by the Turks at the siege of Vienna, in 1683, to a bridge of boats constructed over the Danube. Beneath it are anchors and cannons taken at Sebastopol, and cannon taken from Solferino, Mexico, and China, together with the "Griffon," a heavy piece of ordnance brought from Ehrenbreitstein, in 1797. A series of French guns, chronologically arranged, and going back to the origin of artillery, and a chain with 50 iron collars attached, captured from the Moors after the battle of Islay, 1844, are also in this court.

The court to the l. (*Cour de la Victoire*) contains a number of modern pieces of ordnance, of large calibre, and several cannon recovered in 1872 from Spanish galleons wrecked in the bay of Vigo in 1701.

The *Salle d'Entrée*, forming a continuation of the corridor, leads to the second part of the collection, which is devoted to small arms, and occupies six galleries. In the first hall between the courts (*Salle des Armes Primitives*), the glass cases contain objects illustrating the history of arms from the stone and bronze ages to the Merovingian period, and including stone hatchets from Abbeville and the Dép. de la Dordogne, arms found on various mediæval battle-fields, and some fine Etruscan armour, chiefly from the Campana collection. In the first gallery; amongst Oriental and African weapons, are to be remarked the war dress of the Emperor of China, taken from the Summer Palace, near Peking, in 1861, together with two curious arms, in jade, and a saddle and armour, of Japanese workmanship, which belonged to the same emperor.



The double galleries, opening to the rt. and l., contain small arms and weapons, from the 14th cent. to the 19th cent. The remaining galleries include a *Musée des Uniformes* of the soldiers and warriors of the nations of the world—China, Japan, Annam, Mongolia, New Guinea, Hindoos, Circassians, Red Indians, besides the armies of Europe; a fine display of pistols, a series of Chinese arms, and the weapons of various savage nations; whilst on the tables in the middle are models of ships' guns as now used. The glass cases are filled with show weapons of fine workmanship.

In the *Library* (open daily 9 to 3, except Sundays and Festivals) of 20,000 volumes, given by Napoléon, is preserved the cannon-ball which killed Marshal Turenne, 1675. See portrait of Napoléon I. by Ingres.

*Models of French Fortresses (Plans Reliefs des Forteresses de France).*—In 2 long galleries in the 4th story, on the W. side of the Cour d'Honneur, are 40 or 50 models, interesting only to professional travellers. Among them, Brest, Strasbourg, Cherbourg with its breakwater, Perpignan, Grenoble, Bayonne, Toulouse, Dunkirk, Belle-Isle, Besançon, Mont St.-Michel, &c. &c.

The 12 *dormitories*, each named after a French hero, are on the 1st and 2nd floors. The two *dining-rooms* (*réfectoires*) are decorated with indifferent frescoes of the wars of Louis XIV. In the *kitchens* (*cuisines*) are caldrons capable of cooking 1200 lbs. of meat. 4 o'clock is the hour of dinner: "as the clock strikes a drum rolls, a general restless movement takes place in the crowd; in all directions is heard the stumping of wooden legs."

The number of pensioners is about 400, and is rapidly diminishing, as the pensioners generally prefer the option of living with their friends, but the building is capable of holding 5000. They wear a blue uniform and a cocked-hat. They have each a small allowance in money, besides food and lodging, varying with their rank—a private 24 fr. per annum, and the governor 40,000 fr. a year. Those without legs have an allowance in money in lieu of shoes. The qualifications for admission are 30 years' service or severe wounds. The institution will probably be suppressed.

**Irlandais, Collège des,** D 5, Rue des Irlandais, near the Place de l'Estrapade, in the Faubourg St.-Jacques. An establishment for the education of Irish Roman Catholic priests. There are generally about 100 students. The building, erected at the end of the last cent., is handsome.

**Jacobins.** A convent of Dominican friars known by this name

stood on the site of the present Marché St.-Honoré. The arched gateway still standing in the Rue St.-Hyacinthe was the entrance to the club. In 1789 a club or debating society was formed in one of the halls, taking the name of the convent, and soon became celebrated for the violence of its proceedings. The hall not being large enough for the numbers who resorted to it, the church was fitted up as an amphitheatre, the president and secretaries seated in the centre. Mirabeau was one of the principal speakers, and at first the brothers Lameths were amongst its leaders; but the ascendancy of Robespierre after a time drove all moderate men to the rival club of the Feuillants. After the massacre of 10th August, 1792, the Jacobin club became of greater importance, and had affiliated societies in every part of France. Whilst Danton, Robespierre, and Marat harangued to crowds within, the streets were filled with lines of carriages and of people unable to obtain admission. The death of the king, and other violent measures, were usually debated upon and decided in this club, and then forced upon the Legislature; the club during this sanguinary period was equal in influence with the Legislative Assembly. In 1793 it was "épuré" on the motion of Robespierre by the exclusion of all nobles, bankers, priests, and foreigners. On his fall it was temporarily closed, but was soon re-opened, and remained the refuge of those of the fallen party who survived. In 1794 the club espoused the cause of the monster Carrier, who was one of its members, and thereby roused the indignation of the populace; and on 11th Nov. 1794 it was finally closed by its own members. A large fraction, however, established themselves afresh in the archbishop's palace, and then in the Louvre, and continued to meet until finally put down by General Bonaparte after the 18th Brumaire.

\***Jacques de la Boucherie, St., D 3**, in the Rue de Rivoli. This picturesque Gothic *Bell Tower* is all that remains of an ancient ch. which was pulled down in 1797; some of the tombs and architectural fragments are now in the garden at the Hôtel Cluny. The tower was begun in 1508 and finished in 1522, and has been always considered one of the exquisite specimens of its style. Nevertheless for many years only the upper part of it could be seen above the roofs of the houses which were built against it, and what could be seen was in a sad state of dilapidation. The lower part had been used for a leather store, and the upper as a shot-tower, &c. In 1836 the municipality of Paris purchased it for 10,000*l.* It still, however, remained surrounded by houses and a market for cast-off

clothes, until the municipality under Napoléon III., in extending the Rue de Rivoli, cleared them away, levelled the ground, and planted the present handsome garden where the densest and dirtiest part of Paris used to stand. It now forms one of the most beautiful mediæval monuments in Paris. The tower has been completely restored at an expense of some 40,000*l.*; a statue of St. Jacques has been placed on the summit, and three statues of animals, copies of those which stood originally there. In the vaulted space at the base is a statue of Pascal, who used this tower for his experiments on atmospheric pressure. The height is 170 ft. from the ground to the platform. A winding staircase in good repair (admission 10 c.) leads to the summit, from which one of the best views of Paris is obtained. The effect of the old streets of Paris, twisting about among the houses like cracks in a dried clayey soil, is very remarkable as seen from this elevation.

**Jacques, St., du Haut Pas, D 5.** A large parish ch. in the Rue St.-Jacques on the S. side of the river (built 1630-1684), Italian in style and decorated with numerous pictures, &c., none of them remarkable.

**\*\*Jardin des Plantes, E 5.** On the S. of the river and E. of Paris.

The gardens are open all day as a promenade, but the *Ménagerie* in summer 11 to 5 and until 4 in winter. Wild beasts, in their inner dens from 1 to 4, shown only by order or on payment of a fee; they are fed about 3. The *Museum* open Tuesday and Thursday, 2 to 5; Sunday, 12 to 4; with passports, Tuesday, Thursday, and Saturday, 11 to 2. From 1st November to 1st March closed at 3 P.M. *Library* open daily 10 to 3. Omnibuses from the Place du Palais Royal along the Rue de Rivoli and the Quays to the Rue Cuvier, and from the Madeleine along the Boulevards to the Pont d'Austerlitz. Two miles from the Louvre.

This establishment combines large botanical and zoological gardens, connected with which are most interesting collections of natural history in every department, and comparative anatomy. The botanical garden is not to be compared to that at Kew either in arrangement, number, or luxuriant growth of the plants; and the zoological one is far surpassed by that in the Regent's Park. The botanical part was begun in 1626 by Louis XIII., and opened in 1650; it was called *Jardin du Roi* until the Revolution and during the Restoration. Up to 1715 it prospered, but then was neglected until Buffon was appointed Intendant in 1739; under him both the gardens and the collections were largely increased. In 1794 the royal menageries of Versailles and Raincy were transferred to it. Large additions were made between 1808 and 1830. Of late years







the collection of living animals has been rather stationary; indeed the same may be said of the whole establishment since the death of Cuvier in 1832. During the bombardment of 1871 by the Prussians, 83 shells fell within the area; by which most of the glass houses were smashed to atoms, and the valuable plants destroyed by them and by the frost. Some injury was done to the museums and to the house, which ought to have been respected as the residence of Buffon and Cuvier. The animals were killed in order to be eaten during the siege.

The principal entrance is from the Place Walhubert, opposite the Pont d'Austerlitz; the large building seen at the opposite extremity of the garden is the Zoological Museum, the broad intervening space is the Botanical Garden. Down the centre are—first, *culinary and medicinal plants (Plantae Officinales)*; then *flowers (Fleurs)*; and farther on, *naturalized plants (Naturalisation des Plantae étrangères)*; on the l., along the Rue Buffon, are *shrubberies (Bosquets)*, and a collection of *cereal plants (Plantae Céréales)*, near which is (open only in the summer) a tolerable café-restaurant. On the rt. is the *Botanical garden (École de Botanique)*, properly so called, in which the plants are arranged for study, according to the natural or Jussiean system. The long avenue of limes (*Allée de Tilleuls*) on the rt. was planted by Buffon. The *Allée des Marronniers* (Chestnuts) separates the botanical from the zoological portion. Following this the visitor will come to one of the most popular parts of the exhibition—the bears' pits. Bears had been kept in this manner time out of mind at Berne; and Martin, a celebrated animal, was brought from there to Paris, where he became an immense favourite; hence all his successors have borne his name amongst the lower orders. Continuing our walk, we reach the conservatories and hot-houses, very inferior in size and contents to those at Kew. Beyond these are two mounds, on one of which are planted various species of coniferous trees; the other, called the *Labyrinthe*, is ingeniously laid out in complicated winding paths, all leading to the summit, from which there is a very fine view, and where a kind of bronze temple or pavilion has been erected. On the ascent is a pillar to the memory of *Daubenton* the naturalist, and the first *cedar* of Lebanon that was planted in France. It was given to B. de Jussieu by the English botanist Collinson in 1734. Descending from this mound and returning towards the long avenue, but keeping to the left, we come to the *Ménagerie*, or *Zoological Garden*, which was much enlarged and improved under Prof. Milne-Edwards's direction. The animals best worth notice are the *yaks*, a species of ox, from Tibet, which is easily acclimatised. There are several elephants, both African and Indian, hippopotami, rhinoceros,

ostriches, and numerous lions, tigers, and other carnivorous animals, and a separate house for snakes, crocodiles, and other reptiles. The collection of live reptiles is extensive. The monkey-house, one of the attractive sights in the garden, consists of an immense circular cage, where the animals, being at full liberty to perform their gambols, are seen to much advantage; surrounding it are dens for the animals to retire into, and behind in the corridors, to which visitors with an order are admitted, are numbers of the more delicate species of monkeys from Tropical America, opossums, coatis, &c.

Round the gardens are—1. The *Zoological Museum* (*Galleries de Zoologie*), a vast collection of stuffed birds, beasts, fishes, snakes, reptiles, insects, &c., inferior, however, to that in the British Museum as to arrangement. 2. *Geological and Mineralogical Museum*, in a large modern building near the latter on the S. side of the garden. The walls of some of the halls are adorned with paintings of icebergs, waterfalls, volcanoes, &c.; the great or central hall contains the Mineralogical, Geological, and Palæontological collections, &c., admirably classed and arranged; the collection in the vestibule or ante-room of the great hall will interest the mineralogist, as having been that of Haüy, the founder of Crystallography. The collection of Fossil Animals is particularly worthy of notice; it was formed by Cuvier, but has been sadly mutilated and neglected by his successors. It contains the best collection of remains of Pachyderms from the plaster quarries of Montmartre. There is a good skeleton of the fossil glyptodon; also a *complete skeleton* (unique) of *Palæotherium magnum*, found in the plaster quarries of Vitry-sur-Seine, 1874. In the mineralogical department the series of meteorites or stones fallen from the skies is very extensive. In this room are statues of Cuvier, the founder of Palæontology, by David, and of Haüy, the great mineralogist. 3. *Botanical Museum* (*Galleries de Botanique*), in the l. hand part of the same building, consists of a collection of woods and other vegetable products, a large one of fossil plants, and in the floor above one of the most extensive herbariums in the world. 4. *Library*, in the opposite extremity of this same building, contains about 80,000 volumes connected with natural history, and a splendid collection of coloured drawings of plants and animals, &c., by the first artists of the day. 5. *Museum of Comparative Anatomy* (*Galerie d'Anatomie Comparée*), on the N. side of the garden, near the Amphitheatre, first formed and arranged by Cuvier, and the largest in Europe, though that of the College of Surgeons in London is better arranged. On the ground-floor there are skeletons of whales and of the larger quadrupeds; on the upper floor, skeletons of the smaller quadrupeds, birds, reptiles,



and fishes. These rooms contain nothing repulsive or objectionable for ladies. A hall on the ground-floor is set apart for human skeletons of the different races: the most remarkable are those of the dwarf Bébé, of the Hottentot Venus, of the Mussulman fanatic who assassinated Gen. Kleber in Egypt; and in the corresponding one on the floor above a collection of skulls of quadrupeds, birds, and reptiles, &c. In other rooms are skeletons of the smaller animals, and preparations to show the growth of teeth, or dentition; and a vast series of others of comparative anatomy in spirits of wine, models in wax, &c. At the end of this is the Phrenological collection, formed by Gall, consisting of casts of the heads of men of eminence and genius, and of notorious criminals, skulls, busts, &c. The *Ethnological collection* fills a series of rooms that surround the court, the object being the history of the different races of mankind: in it are preserved an extensive series of casts of the heads of different races, their skulls, &c., made during the scientific expeditions sent out by France. As a whole this part of the Museum is unique as illustrative of the races of man, from every country, and in all their varieties.

Attached to the zoological, mineralogical, chemical, and anatomical collections are laboratories and lecture-rooms, to which young men are admitted almost gratuitously to perform manipulations, a most useful and liberal arrangement. In the summer season some 1500 students attend the different lectures, which are wholly gratuitous. The most eminent naturalists in France have always been attached to this institution. There are 17 Professors giving lectures on natural history, palæontology, physiology, comparative anatomy, chemistry, mineralogy, geology, botany, &c. The annual cost of the establishment exceeds 23,000*l*.

**Jardin d'Acclimatation.** See *Bois de Boulogne*.

**Jardin Botanique de la Muette.** See *Passy*.

**Jeunes Aveugles.** See *Institution*.

**Julien le Pauvre, St.**, entered from a narrow street between the Rues de la Bucherie and Galande, served as chapel to the old Hôtel-Dieu. It is an early Gothic ch rebuilt in the latter half of the 12th cent., very interesting to the architect. The nave was

almost rebuilt and a façade added in the 17th cent. The interior consists of a small nave and choir of three aisles, ending in an apse of early style, the capitals and keystones admirably carved. It contains a bas-relief of Calvary, 14th cent.

**July, Column of.** See *Bastille*.

**Justice, Palais de.** See *Palais*.

**Kiosques.** Turret-shaped erections on the Boulevards, devoted on the outside to the exhibition of advertisements. Inside they are usually occupied by newsvendors, and occasionally by flower-sellers. On the *Boulevards des Capucines* and *des Italiens* most of the London papers may be obtained, the morning papers soon after 7 P.M., and evening papers early the following morning. Penny papers are sold at 25 c. each, the *Times* 50 c.

**Lafayette, Place.** Remarkable for a sanguinary struggle between the insurgents and the Garde Mobile in June, 1848; in it stands the handsome church of St.-Vineent de Paul. The Rue Lafayette, which extends from here to the new Opera House, is one of the finest thoroughfares in Paris.

**Laffitte, Rue,** out of the N. side of the Boulevard des Italiens. Inhabited by some of the richest bankers. The two hôtels of the *Rothschild* family in this street are amongst the handsomest private residences in Paris. This street, formerly called the Rue d'Artois, in honour of Charles X., derives its present name from Jacques Laffitte, once a celebrated banker and political character, who resided in the hôtel which forms the corner of this and the Rue de Provence, on the left.

**Lambert, Hôtel,** Rue St.-Louis en l'Île, a handsome specimen of the style of architecture under Louis XIV., built in the 17th cent., for the Président du parlement, Lambert de Thorigny, by Levau. The carved work of the gateway, &c., and ceilings painted by Lebrun, still remain. Voltaire lived in it, and Napoléon had one of his last conferences here in 1815. The hôtel was restored by the architect Lincelle and the painter E. Delacroix for Prince Adam Czartoryski, who resided here many years.

Lamoignon, Hôtel de. See *Pavée Rue*.

**Lariboisière, Hôpital,** near the Railway Station du Nord. A hospital, half for men, half for women, one of the best constructed in Paris. Begun in 1846, under Louis-Philippe, and after several changes called by its present name, on account of a legacy of 116,000*l.* from the Countess of Lariboisière, to whom a monument by Marochetti has been erected in the chapel. This hospital can receive 432 patients, and is arranged in eight distinct blocks or pavilions. It has cost nearly half a million sterling.

**Latin, Quartier or Pays.** A large district on the S. of the Seine, extending from the river to the Observatory, comprehending nearly the whole of the 5th and 6th arrondissements, and so called from having been for many centuries the site of the principal schools and colleges, the abode of the numerous students of Paris. The first who read lectures at Paris was Remigius of Auxerre, about the year 900. For the next two centuries the succession of professors is obscure, but about 1100 William of Champeaux was teaching with success until he was eclipsed by his celebrated pupil and rival Peter-Abélard. In 1169 there existed a regular University composed of four faculties—arts, theology, law, and medicine; and in 1199 the first charter was granted to the University by Philip Augustus. By this time the number of students was very great, and they established themselves on the slopes of what was then called the Montagne de Ste.-Geneviève. Bishops, abbots, and laymen founded educational establishments, remains of which still exist. The hillside was almost covered with colleges, which filled whole streets, extending from the Collège des Bernardins to Mont-Parnasse. The *Rue du Fouarre* consisted entirely of schools; and here, in the latter half of the 13th cent., Dante, seated on straw, listened to the lectures of the schoolman Sigier, delivered in the open air. The University of Paris was especially celebrated for its scholastic learning; and, in 1453, is said to have numbered as many as 12,000 students at one time. It had obtained exclusive cognizance of all civil or criminal suits affecting its members, and this privilege gave rise to many contentions between the University and the municipal authorities (see *Pré-aux-Clercs*). Though the colleges are now converted into private houses or into Public Schools, the Pays Latin is still inhabited by many thousand students in letters, science, law, and medicine, leading a life of gaiety and freedom from restraint which is hardly to be understood



by an Englishman. They and their associates, male and female, form the staple of a large portion of the well-known novels of Paul de Kock, Henri Murger, and others.

**Laurent, St., E 2**, in the Rue du Faubourg St.-Martin, near the Strasbourg Railway Station. This ch. has undergone entire restoration, and enlarged by two bays added to the nave, which and the transept are in the pointed Gothic of the 16th cent.; the choir and tower of the 15th. The W. front has been rebuilt in harmony with the style of the interior, and the portal enriched with statues, replacing the poor Italian façade erected in 1622. In the tower is a statue of St. John, of the 15th cent. The ornamentation of the niche is curious. In the interior the keystones of the nave and transepts are handsomely carved; but the choir especially was much injured by the restoration in the 16th cent. by the architect Lepautre.

**Lazare, St.**, also near the Strasbourg Station, formerly a celebrated convent, now a house of detention and prison for women. The bodies of the kings were deposited in the ch. here on their way to their last resting-place at St.-Denis.

**Légion d'Honneur, Palais de la**, on the Quai d'Orsay, opposite the Tuileries (entrance in the Rue de Lille), destroyed by the Communists May 1871 and rebuilt next year. It was originally built 1786, by the architect Rousseau, for the Prince de Salm, who was beheaded in 1792, and the palace disposed of by lottery; it then became the property of a man who called himself the Marquis de Boisregard, and gave splendid entertainments, until he was found to be a swindler and a runaway convict, and consigned to the galleys. Madame de Staël lived here for some time under the Directory. In 1803 it was made over to the Chancellor of the *Legion of Honour*, for his residence and offices. This Institution was created by Napoléon in 1802 to reward and distinguish merit, military and civil. It was remodelled in 1852, and consists of a chancellor, 80 grand crosses, 200 grand officers, 1000 commanders, 4000 officers, and about 50,000 chevaliers. Each chevalier, if in the army or navy, receives annually 10*l.*, the officers 20*l.*, the commanders 40*l.*, the great officers 80*l.*, and the grand crosses 120*l.* The income of the Order is about 280,000*l.* The chevaliers wear a red ribbon on the left breast, with a silver star attached; the officers, a red rosette with a gold star; commanders, a star suspended

by a wide red ribbon round the neck ; and the higher dignitaries, grand officers, and grandes croix, silver stars on the right breast, with a gold cross or badge. The great majority of the members of the Legion of Honour are in the military service of the country, but men of eminence in every department are admitted. Notwithstanding the great number of the members who belong to the Legion of Honour, the distinction is highly esteemed by all classes in France and on the Continent ; persons wearing the cross (not the ribbon) are saluted by the sentinels on guard and soldiers as they pass before them. The chancellor decides all questions relative to foreign orders or decorations to be worn in France, &c. There is an establishment at St.-Denis for the education of the daughters of necessitous members of the Order, and another at Ecoeu.

**Le Peletier Rue.** In this rue, at the corner of the Rue Rossini, formerly stood the opera-house destroyed by fire in 1873. It was run up in a hurry by the architect Debret, in 1821, as a temporary building to replace the older opera, Rue Richelieu, at the door of which the Duc de Berri was stabbed in 1820, and which was pulled down in consequence. In front of the portico, Orsini, Pieri, Rudio and Gomez, tried to assassinate the Emp. Napoléon III., Jan. 14, 1858, by causing grenades filled with missiles to explode under his carriage. Falling in the midst of a crowd, they killed and wounded 140 persons, but the Emperor and Empress escaped unhurt. Orsini and Pieri were guillotined, and Rudio and Gomez sent to penal servitude for life.

**Leu, St.—St. Gilles.** A ch. on the Boulevard de Sébastopol. The nave is supposed to be of the 14th cent.; but so many alterations have been made that not much of the original is left. Here is preserved a portrait of St. François de Sales, by Philippe de Champagne, said to have been taken on his death-bed. The front was rebuilt in 1727 and the choir and apse in 1611. The E. end, as it stood originally, having projected into the boulevard, was cut off, and the present apse erected ; indeed the ch. was almost rebuilt at the same time.

**Leu-Taverny, St.** Pop. 1926. 13 m. by Ch. de Fer du Nord to *Taverny* Stat. Possesses a modern Romanesque ch., containing the monuments of Charles Bonaparte, father of Napoléon I. ; of Louis, King of Holland, father of Napoléon III., and two brothers of the

latter. The Château which formerly existed here was the favourite residence of M<sup>me</sup>. de Genlis. It was given to Queen Hortense by Napoléon I., and was the scene of the mysterious death of the Due de Bourbon in 1830.

**Libraries, Public.** See *Bibliothèques* and *Reading Room*.

**Longchamp.** See *Bois de Boulogne*, *Champs-Élysées*, and *Horse Races*.

**Louis, St., Hospital.** Entrance from the Rue Bichat, in the Quarter of the Marais, and beyond the Canal St.-Martin. It contains 667 beds, chiefly for diseases of the skin. The streets around bear the names of celebrated medical men who have been attached to it, such as Alibert, Richerand, &c. The building was founded 1607, by Henri IV., and covers a considerable space of ground.

**Louvois, Square de la Place,** in Rue de Richelieu, fronting the Bibliothèque Nationale. The site of the old French opera-house, which was pulled down after the assassination there of the Due de Berry by Louvel in 1820. The intention was to erect an expiatory monument on the site; but objections were raised to this plan, and in 1835 the square was planted and laid out as we now see it, and a handsome fountain, with 4 statues, representing the Seine, Saône, Loire, and Garonne, erected in the centre, from the designs of Visconti.

\*\*\* **Louvre Palace.** A grand pile of buildings, enclosing a large square court, on the right bank of the Seine, between it and the Rue de Rivoli, facing on the E. the eh. of St.-Germain l'Auxerrois, and on the W. the Tuileries; with which it is connected by the long *Galerie du Bord de l'Eau*, running parallel with the Seine. The origin of the name is said to be the O. Fr. *Louverie*, arising from its being a hunting-seat in the midst of a forest infested by wolves.

*History and Architecture.*—Philip Augustus about the year 1200 converted a hunting-seat of the early French kings on this spot into a feudal fortress, with a donjon (Grosse Tour de Louvre) to the centre, and surrounded by a deep moat or ditch. The plan of this castle



was marked out on the pavement in 1868, after traces of the foundation had been laid bare in excavations made by the municipality. Some idea may be formed of its appearance from the existing conical capped towers of the Conciergerie and Palais de Justice, on the opposite bank of the river. The oldest part of the existing building is the S. end of the W. side, designed by Pierre Lescot for Francis I., who pulled down the old fortress to substitute in its place a palace in the then so-called Italian style. His successors in turn added to it; Henri II. and Catherine de Médicis by finishing the W. side of the Court, known as Vieux Louvre, and commencing the S. wing, stretching along the Seine. In this portion was celebrated, 18th Aug. 1572, the marriage of Margaret de Valois with the King of Navarre (afterwards Henri IV.), in the presence of most of the chiefs of the Huguenots, only 5 days before the Massacre of St. Bartholomew. The window from which Charles IX. is said to have fired upon the fugitives attempting to escape along the quays of the Seine was in the part of the building pulled down by Louis XIII. Henri IV. began the long gallery to connect the Louvre with the Tuileries, and completed it so far as to be able to walk through it before his assassination. Under Louis XIV., at the suggestion of Colbert, Bernini was brought from Italy to complete the palace; but his designs were superseded by those of *Claude Perrault*, a native architect, originally a physician, who commenced, 1666, the magnificent \**Colonnade* of 28 twin Corinthian columns flanking the grand gateway forming the E. front towards the ch. of St.-Germain-l'Auxerrois: "A façade which has not been surpassed in modern times either for elegance or propriety."—*F*. The S. or river front, also by Perrault, displays 40 Corinthian half-columns. He left behind him designs for 3 sides of the great court. The N. front had been begun by Lemercier some years earlier; the want of money, and the predilection of Louis XIV. for Versailles, caused the Louvre to remain unfinished; a large part of it even stood unroofed down to the time of Napoléon I., who repaired what had fallen into decay, finished the general plan, in completing the long Picture Gallery connecting the Louvre with the Tuileries, and converted the palace into a National Museum, in which he collected not only all the art treasures of France, but combined with them the spoils of the principal galleries of Europe, the trophies of his victorious campaigns. The restitution of this plunder was made in 1815, after Waterloo, by the justice and firmness of England, under the direction of the Duke of Wellington, much to the disgust of the French. The workmen sent to take down the pictures were protected from molestation by a British sentry at every 50 yards of

the gallery, and a British detachment kept guard in the Place du Carrousel.

The Louvre was assaulted by the mob on the side towards St. Germain-l'Auxerrois during the 3 days of the July Revolution in 1830, and was bravely but ineffectually defended by the Swiss Guards, who were called away at an important moment by order of Marshal Marmont. The assailants who fell in the assault were at first buried in the garden, fronting the Colonnade of Perrault, but their remains were afterwards removed to the Place de la Bastille. The spot was subsequently converted into a garden by Louis-Philippe. In 1871 the insurgents of the Commune set fire to the Louvre, but only the valuable Library of Art was destroyed, for the most precious chefs-d'œuvre had been sent for safety to the arsenal at Brest.

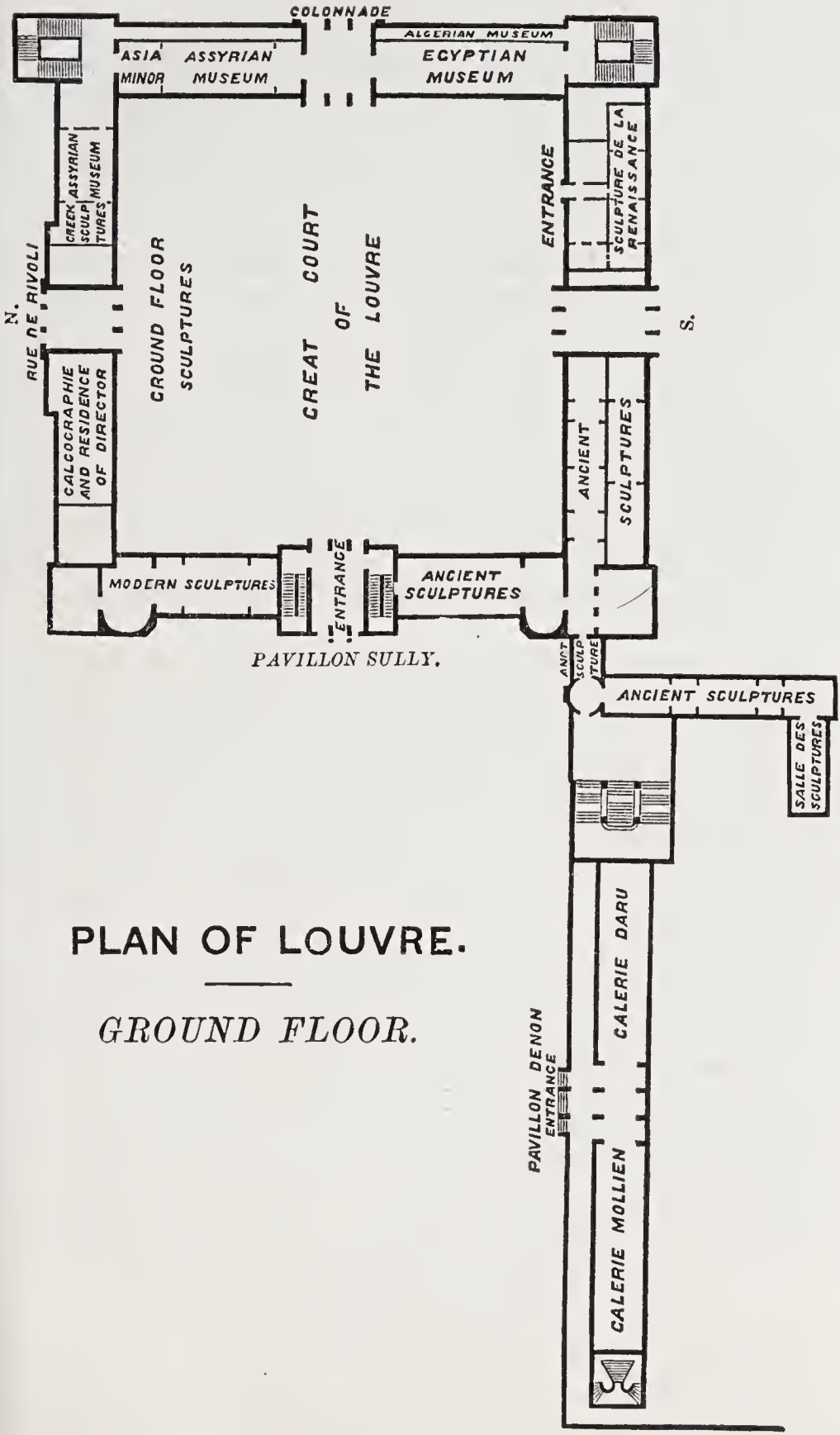
The embellishments of the Louvre made under the Restoration and by Louis-Philippe have been entirely left in the shade by the aggrandizements bestowed on it by the Emperor Napoléon III. The fronts towards the great Court ("already the most beautiful of any modern palace in Europe"—*F.*) were repaired and restored by him, and he also caused the gardens to be laid out. The houses which hemmed in the Palace, on the side where the Rue de Rivoli now runs, were cleared away, and he completed the edifice by raising the vast pile of building connecting the Louvre with the Tuileries, which on one side finishes the Rue de Rivoli, and on the other the grand square called *Square du Louvre*, a continuation of the Place du Carrousel. These splendid palatial constructions are chiefly from the designs of the late *M. Visconti*. See *Carrousel, Place du*.

The new Louvre has been chiefly occupied by the Government, and the Ministry of Finance is permanently fixed here since the destruction of the building in the Rue de Rivoli by the Communists in 1871.

### Musées du Louvre.

Admission daily, *except Monday*, in summer from 9 to 5, in winter from 10 to 4, to the *Galleries of Paintings and Sculptures only*. The other collections are not open till 11 A.M., and the *Salle des Boites* is only visible on Saturdays from 2 to 4; for copyists and artists generally from 9 to 4 in winter, and from 8 to 6 in the summer months. Separate catalogues of most of these collections are to be purchased in the rooms.

This enormous collection of works of art occupies nearly the entire range of the buildings forming the Louvre Palace and the Louvre Gallery. As a whole it is perhaps the finest, and as regards numbers the largest in Europe, although it must yield in Italian



PLAN OF LOUVRE.  
 GROUND FLOOR.



art to those of the Vatican and Florence, and even to the National Gallery; in Dutch to those of the Hague, Amsterdam, and Antwerp; in Spanish, to the National Gallery of Madrid; in Roman antiquities to the Museums of the Capitol and Vatican at Rome and to that of Naples; and in Greek sculpture to the British Museum. Most of the objects are set out and exhibited to the best advantage in splendid rooms. Under Napoléon III. the whole was re-arranged, whilst very great additions were made in the Egyptian, Assyrian, and Etruscan departments, and the Campana collection was purchased in 1861 for nearly 200,000*l.*

Such an extensive and important assemblage of works of art *cannot be visited too often*. The whole history of art is as it were here presented to the spectator, such is the completeness of the collections. Merely to walk through the rooms at a moderate pace will take a couple of hours, and those who wish to *see* the collections and examine a few of the remarkable objects should not attempt it in one day. Changes are sometimes made in the position of the objects exhibited, and the numbers attached to them are also liable to variation.

On the ground floors are placed the sculptures of every period and country; on the 1st floor, paintings, original drawings of the older masters, and smaller works of Roman, Greek, Etruscan, and Egyptian art; the Musée Campana, consisting of Roman paintings, terracottas, bronzes, Italo-Greek vases, mediæval Italian paintings; Musée du Moyen Age, ivories, majolicas, &c.;—on the upper floor, the Naval, Ethnological, and Chinese collections. For those who merely wish to go over the collections rapidly the following plan may be useful:—

Take on the *first day* the different halls on the ground floor of the palace, which will embrace the sculptures of every period; on the *second day* the picture galleries, with the original drawings, the mediæval collections of ivories, furniture, majolicas, &c., and the smaller Roman, Greek, and Egyptian antiquities, bronzes, and terracottas, all which are on the first floor; and the Musée Naval and Ethnographical collections, on the second or uppermost one, in the order described in the following pages. To facilitate their examination, see annexed ground-plans of the two principal floors.

#### COLLECTIONS ON THE GROUND FLOOR.

1. Ancient Roman and Greek Marbles.
2. Egyptian Monuments, Statues, &c.
3. Assyrian, Syrian, Phœnician, &c.
4. Mediæval and Renaissance Sculpture.
5. Modern Sculpture, *i.e.* of the 17th, 18th, and 19th cents.

1. **Museum of Ancient Sculpture** (*Musée des Antiques*).—This collection, which is chiefly of the Roman period, occupies the lower part of the S.W. wing of the Louvre Palace, a part of the ground floor of the Louvre Gallery, and two large halls opening under the Pavillon Denon out of the Place Napoléon III. Enter by the S. door under the W. pavillon (*de l'Horloge* or *Sully*) in the Great Court. From this we pass into a series of Halls in which Roman sculptures, statuary, busts of imperial and other great personages are arranged. The first is the *Salle des Cariatides*, formerly the *Salle des Gardes*, forming the ante-room to the apartments of Catherine de Médicis. This and the adjoining rooms are parts of the palace of Henri II., Henri III., and Charles IX. Here Henri IV. celebrated his nuptials with Margaret of Valois, and here his body was laid after his assassination by Ravaillac. Here the Duke of Guise hanged 4 of the chief Leaguers in 1594, and here *Molière* had his theatre and played (1659). Its present name is derived from the 4 colossal caryatides which support the gallery at the N. end, chefs-d'œuvre of *Jean Goujon*, who was shot here at his work during the Massacre of St. Bartholomew. The bronze reliefs on the gates beneath are by *Riccio*, and the great one above a copy of that by *Benvenuto Cellini* representing *Diana*. Most of the other decorations of the room are by *Jean Goujon*, or his school. The principal marbles in this room are—\*235. The *Borghese Vase*, found at Rome in the gardens of *Sallust*. 183. Statue of *Mercury*, formerly known as *Jason*. 147. The "*Vénus accroupie*," or stooping *Venus*. 476\*. *Victory*. *Ceres* and *Bacchus*. In the window recesses are several Greek inscriptions; and at the farther end, in a larger one than the rest, (374) the celebrated statue of the *Hermaphrodite*, from the *Borghese* collection, and on each side two good busts of *Homer* and *Hippocrates*. From the Gallery of the *Cariatides* a door leads into a suite of rooms still older, perhaps of 1380; they were decorated nearly as we now see them for *Catherine de Médicis*; in the first of which, called the *Corridor de Pan*, 287. Statue of *Pan* seated on a rock, Statue of *Minerva*, "au collier." From here, continuing to the l., is a continuous gallery, bearing the names of *Salles de la Médée*, *d'Hercule et Telèphe*, *d'Adonis*, and *de la Psyché*, from the most remarkable works they contain. Few of the marbles here are of transcendent merit; the statues, indeed, are generally of very second-rate Roman workmanship. The following are the most worthy of notice:—*Venus* in a stooping position, found at *Vienne* in 1878. 179. Sepulchral bas-relief of the *Vengeance of Medea*, in 4 portions. 252. *Silenus* and the bottle. A large marble sarcophagus with two recumbent figures on the cover, and reliefs of the *Combats of the*



Amazons, of the Roman period, from Salonica. Statue of Aphrodite. Group of Hercules and Telephus. Statues of Venus Victrix. Several sepulchral reliefs: a larger one, representing the sacrifice of a bull, with the Aruspex. In the *Salle de Psyché* are several statues of Venus. A small seated statue of Euripides with a list of his works on the back of his chair, a sarcophagus representing Bacchus and Ariadne, discovered near Bordeaux. Cupid bending his Bow; and 387. A statue of Psyche. At the extremity of the next hall is the *\*\*Venus of Milo*, the finest specimen of ancient sculpture in the Parisian collection; it was discovered, in 1820, in the island of Milo. An opening leads from this into the *Salles de la Melpomène, de la Pallas, and du Gladiateur*, series of halls, parallel to the façade of the palace, towards the river, where are some of the best statues in the Louvre; such as—\*386. Colossal statue of Melpomene, 13 ft. high. In front of this statue is a good *mosaic*, the central portion, a Victory in a chariot, alone ancient, the others by Belloni; and on one side a good Hermes bust of Alexander the Great. 114. The “Pallas of Velletri,” a colossal statue of the time of the Antonines, found near Velletri. Venus, found at Arles in 1651; head and neck of exquisite beauty. 70. Apollo Soroctonos, a copy of the famed statue by Praxiteles. 391. Statue of Polyhymnia, very good but much restored. The Borghese Gladiator, by the Greek sculptor Agasias; a very fine specimen of Greek art during the Roman period. The small bas-reliefs on the base are by *Bernini*. The Diana Venatrix. 281. Wounded Amazon, supposed by some to be a copy of a work by Ctesilaus, a contemporary of Phidias. 290. A small group of a Faun picking a thorn out of a Satyr’s foot, upon an altar, with good reliefs of Bacchantes. 211. An altar dedicated to Diana. At the extremity of this series of halls is the

*Salle du Tibre*. 249. The River Tiber, with Romulus and Remus; a Roman work of the 2nd cent. The inscriptions behind it are from the ruins of Gabii. 250. Silenus and the Infant Bacchus. 98\*. “Diane à la Biche.” 299\*. Centaur conquered by love.

This Hall forms the S.W. extremity of the quadrangle. Passing through the Corridor de Pan, a door leads into the *Salle de Phidias*, containing numerous and valuable specimens of Greek sculpture, chiefly from Asia Minor. The ceiling is painted by Prudhon. In the centre is a restoration of an altar with reliefs of the 12 gods; and the E. and W. walls are covered with portions of the temple of Assos in Mysia, and of a part of the frieze of the eastern façade of the Parthenon. There are some interesting bas-reliefs and Greek inscriptions deposited here. From this hall the Rotonde is reached, which opens on the grand staircase and former principal



entrance to the museum. Under the staircase (*Vestibule Daru*) are deposited a number of sarcophagi, including that of Salonica, representing a combat of Amazons. *Obs.* also a very complete series of funeral urns, collected by the Marquis Campana, and a fine Grecian bust. The centre of the *Rotonde* is occupied by the Borghese statue of Mars, and from this chamber runs S. a series of halls.

In the first (*Salle de Mécène*) is a statue and a bust of Seneca, and a large bas-relief representing a sacrifice.

In the second or *Salle des Saisons*: A large bas-relief of a Mithraic Sacrifice. Roman married couple as Mars and Venus. A bust of the Emperor Papien. Statue of King Tiridates.

The *Salle de la Paix* contains a porphyry statue of Rome, and the next hall (*Salle de Septime Sévère*) has a very complete collection of Imperial busts from Marcus Aurelius to Caracalla. In the centre of the *Salle des Antonins* is a colossal statue of Marcus Aurelius, and there is a good bust of that Emperor also here. The last hall (*Salle d'Auguste*) is so called from the statue of Augustus occupying the end. Here is also one of the most perfect statues in existence, only two of the fingers being deficient. It is known under the name of *Germanicus*.

2. **Egyptian Sculptures** (*Galerie Égyptienne*).—The larger specimens of Egyptian art are contained in the south-eastern wing of the Louvre, the entrance to which is under the gate leading towards the church of St.-Germain-l'Auxerrois; the collection, founded by Charles X., in 1826, is very rich in the ordinary class of Egyptian sculpture, especially of the kings of the 18th dynasty, and in specimens discovered in the sepulchral pits of Lower Egypt, particularly in the Serapeum of Memphis by M. Mariette. The objects most worthy of notice in the grand hall are, A 21. Sphinx of Rhamses II.; A 23. Sphinx of his son Meneptha: both in granite, and of the 18th dynasty, or 15 centuries before Christ. A 16. A sitting statue of Sevekhotep, of the 13th dynasty. A 19. Head of a colossal statue of Amenophis III.; and A 18, its feet. Sarcophagus of Rhamses III., in granite, the cover of which is at Cambridge. A 20. Sitting statue of Rhamses II. (the Great), Memnon, or Sesostris, in black granite. 2 fine sarcophagi, in green basalt and black granite, covered with hieroglyphics: one belonging to Taho, a hierogrammat; the other of a priest: both of the time of Psammetichus II. (B.C. 660). D 29 and 30, two monolith chapels, in granite, the last of the reigns of Cleopatra and Ptolemy Cæsarion

(A.D. 44). D 38. A east of the Zodiac of Denderah, the original being at the Bibliothèque Nationale. The specimens of sculpture in the two next halls are of a loose spongy limestone, and were found in the Serapeum or sepulchral caverns of the divinity Apis, in Lower Egypt: they consist in a remarkable figure of the Bull Apis, which retains traces of the black colouring; of numerous steles with inscriptions; of some painted statues of a very early period; and of urns in which the entrails of the sacred animal were enclosed.

3. **Assyrian and Phœnician Museum** (*Galerie Assyrienne*).—This collection is placed in the N. half of the E. front. The specimens from Nineveh were collected by M. Botta in 1847. Although inferior to those in the British Museum, they still form a most important collection. The great hall contains numerous bas-reliefs and human-headed bulls. In the Salle Phœnicienne is the *Vase d'Amathonte*, 11 ft. in circumference, found in Cyprus, 1866: see also the *Stele* of Larnaca and some Cypriote inscriptions; and numerous *Phœnician* sarcophagi,—one, in black granite, with inscription, belonged to Esmunazar, a king of Sidon; the others, in statuary marble, but Egyptian in form, each having a human head on the cover, were discovered at Byblus and Tortosa in Phœnicia; M. Renan's Phœnician fragments and inscriptions. Beyond this is the *Salle de Monuments de Milet*, containing the results of the investigations by M. Rayet in that place, and presented by the Rothschilds in 1873. Further on is a hall, dedicated to Greek sculpture from Asia Minor; it is called the *Salle de Magnésie*, and contains the fine vase, with sculptured bas-reliefs, discovered at Pergamus. Round the walls are numerous bas-reliefs from the ruins of the Temple of Artemis at Magnesia. A door opens on l. into a suite of three halls: in the first two are smaller Nineveh reliefs, and casts from those in the British Museum, objects from Nineveh.

4. **Museum of Sculpture of the Christian and Middle Ages and Renaissance** (*Musée de Sculpture du Moyen Age de la Renaissance*).—This collection, which is in the S.E. wing of the palace towards the river, was first placed here in 1824, and includes the monuments collected by Alexander Lenoir, chiefly sepulchral, rescued from churches desecrated during the Revolution; they are arranged in 5 halls, bearing the names of the most remarkable artists of their respective periods. Entering by a passage from the Great Court, we see arranged, on each side, the oldest sculptures



of the collection—recumbent statues of Pierre d'Evreux and Catherine of Alençon; of Jeanne of Burgundy, Duchess of Bedford (ob. 1433), and a rude statue of Childebert of the 13th cent. Commencing with the farthest hall on the rt., 1. *Salle de Michel Colombe*. In the centre are the fine recumbent figures, especially that of the female, of Louis de Poneher and his wife; the sepulchral monuments of the historian Philippe de Commines and his wife; a bas-relief of St. George and the Dragon, by *Michel Colombe*; and 16, a statue, in alabaster, of Louis XII., by *Da Mugiano* of Milan. 2. *Salle de Michel Ange*. Statues of 2 prisoners, in an unfinished state, by *Michael Angelo*—they were commenced for the tomb of Julius II. at Rome; the Nymph of Fontainebleau, a large alto-relievo in bronze, by *Benvenuto Cellini*, from over one of the entrances to the château of Anet; Mercury and Psyche, by *A. de Vries* (1595); an equestrian statue of Roberto Malatesta of Rimini; a bust of Beatrice d'Este, by *Desiderio da Settignano*; a bas-relief of Christ laid in the tomb, attributed to *Daniele di Volterra*; a low relief of the Virgin and Child, by *Mino da Fiesole*. 3. *Salle de Jean Goujon*. In the centre is the celebrated group of Diane de Poitiers, represented as the Hunting Diana, by *Jean Goujon*; the sepulchral statues of Anne and Madeleine de Montmorency, by *B. Prieur*, and of René de Birague, by *Germain Pilon*; busts of Henry II. and Charles IX.; 4 figures in wood which supported the shrine of Ste.-Geneviève, by *G. Pilon*; the tomb of the Constable Anne de Montmorency, by *B. Prieur*; a monument which contained the hearts of Henri II. and his Queen Catherine de Médiéis, with 3 statues of the Charities, by *G. Pilon*; a series of fine low reliefs by *Jean Goujon*, representing Nymphs, Tritons, and Nereids, formerly on the Fontaine des Innocents; and 5 of the Deposition and 4 Evangelists, which were executed for the rood-screen in the ch. of St.-Germain-l'Auxerrois. 4. *Salle des Anguier*. Contains the monumental obelisk, by *François Anguier*, of Henri de Longueville, celebrated in the Thirty Years' War; statues of Louis XIII. and Anne of Austria, and of Louis XIV. when young, by *S. Guillain*; of Jacques de Thou, by *François Anguier*; of Orpheus, by *Francheville*; a statue in bronze of Fame, by *Berthelot* (1646); and fragments of the original statue of Henri IV., by John of Bologna and Pietro Tacea, and the figures by *Francheville* of the 4 conquered provinces on its pedestal, which stood on the Pont Neuf. In a room opening out of the entrance corridor (on l.) are casts of the tombs of Charles the Bold and Mary of Burgundy, and of the fine chimney of the Salle de la Châtellenie at Bruges.

On the rt. is the *Salle Chrétienne*, containing sarcophagi of the



early Christian period, that of Livia Primitiva being the oldest. The W. side of this room communicates with the *Salle Judaïque*, filled with specimens of sculpture from Palestine, collected by M. de Sauley, &c., and the Moabite Stone from Dibon, relating to the wars of Moab against the Israelites, B.C. 896, a tablet of black basalt bearing the name of King Mesha, and a sculptured sarcophagus from Jerusalem, called the Tomb of David.

5. **Museum of Modern Sculpture.**—This collection, which may be considered as a suite of the preceding, is contained in a series of rooms in the N.W. wing of the palace, the entrance being near the great gateway under the Pavillon de l'Horloge. Here also the different rooms bear the names of distinguished French artists. No works of living sculptors are admitted. Commencing in chronological order, we have on l., 1. *La Salle de Coyzevox*, tomb of Cardinal Mazarin, which formerly stood in the chapel of his college, now the Hall of Assembly of the Institute; round the room are busts of Bossuet, Richelieu, Ch. Lebrun, and Mignard. 2. *Salle de Puget*. Group of Milo of Crotona devoured by the Lion; Perseus delivering Andromeda; of Alexander and Diogenes, a large bas-relief; casts of the two celebrated caryatides in front of the Hôtel de Ville at Toulon; and colossal groups of Hercules, and of Perseus and Andromeda; a small group of Alexander the Great. 3. *Salle des Coustou*. Statues of Louis XV. and his queen, Marie Leczinska; 4 bronze bas-reliefs, by *Desjardins*, which were on the pedestal of the statue of Louis XIV. in the Place des Victoires; several indifferent works by *Allegrain* and other sculptors of the 18th cent.; and a series of prize academic pieces; Cupid, by *Bouchardon*. 4. *Salle de Houdon*. A bronze statue of Diana; a Bacchante, by *Clodion*; a Psyche, by *Pajou*; a Ganymede, by *Julien*; a group of Cupid and Psyche, by *Delaistre*; good busts of the Abbé Aubert, by *Houdon*; of Buffon, by *Pajou*; a lovely one of Madame du Barry; and a very characteristic one of Jean Jacques Rousseau. 5. The *Salle de Chaudet* contains Psychean Cupid with the Butterfly, by *Canova*; the Shepherd Phorbas with the infant Œdipus, by *Chaudet*. 339. The group of Daphnis and Chloe, and Immortality, by *Cortot*. 331. Biblis metamorphosed into a Fountain, by *Ch. Dupaty*; statue of the Nymph Salmacis; 327. Aristeus, God of the Gardens; and, 328, of the boy Hyacinthus, by *Bosio*. 6. *Salle de Rude*. 349 *bis*. One of the Sons of Niobe. 349. The Toilette of Atalanta, a statue of Prometheus, and another of Psyche, by *Pradier*; a Neapolitan fishing boy, by *Rude*, &c. &c.



## COLLECTIONS ON THE FIRST FLOOR.

The 1st floor is reached by a fine double staircase from the long Gallery of Busts leading out of the Pavillon Denon, or by the staircase in the Pavillon Sully.

The collections on the first floor of the Palace consist of—

6. **Galerie d'Apollon**—Musée des Bijoux.
7. **Paintings of Old Masters**—Salon Carré (gems of the collection). Great Gallery, 1. Italian and Spanish School; 2. Flemish and German. On right, Salle of Italian Masters. Long Gallery—Salle des États.
8. **Paintings of French School** — Salle des Sept Cheminées. La Caze Collection.
9. **Musée Campana**—Cabinet Etrusque.
10. **Smaller Egyptian Antiquities**—Musée Champollion.
11. **Smaller Greek, Roman, and Etruscan Antiquities**—Bronzes, Terracottas, Vases.
12. **Designs and Drawings of Old Masters.**
13. **Mediæval Collection**—Ivory, Glass, China, Enamels.
14. **Collection Lenoir.**
15. **Musée des Souverains.**

On the 2nd floor—

16. **Musée de la Marine.**
17. **Musées Ethnographique and Chinois.**

From the mode in which these different collections are placed, it will be preferable to describe them in the order most convenient to the visitor who may have little time to give to their examination—than according to their several contents for persons who can devote more time to their study: the place of each will be found easily on the annexed plan. Ascending the grand stairs, we enter the **Salle La Caze**, *not open before 11 A.M.*, containing



a fine collection of nearly 300 French and Italian, but chiefly Flemish pictures, the gift of M. La Caze (died 1869). The names of the artists are on all the pictures. The most deserving of notice are those by Adrian and Isaac *Van Ostade*, *Rembrandt*, *Teniers*, *Philip Wouverman*, *Hondecoeter*, and *Watteau*. The adjoining smaller *Salle de Henri II.* contains pictures of the French school, *Van Loo*, *Boucher*, *Prudhon*, &c. From here a door opens into the *Salle des 7 Cheminées*. (See below.) Beyond this (on l.) is the Campana Museum; and on rt. the *Salle des Bijoux*, containing Etruscan, Roman, and Greek jewellery and other fine specimens of ancient metal work, forming part of the Campana collection. *Obs.* olive and laurel-leaved crowns in gold; gilt and enamelled helmet found near Rouen, necklaces in gold and silver with pendant amulets, earrings from Vulsinii, silver articles found in 1836 at Notre-Dame d'Alençon, near Brissac, and several fine gold rings. From this room is reached the grand *Vestibule* or *Rotonde* (here Henry IV. expired, 1610), which opens on one side on the great stairs, and on the l., through a pair of beautiful steel doors from the Château de Maisons-sur-Seine (temp. Henri II.), into the

6. *Galerie d'Apollon*, originally built by Charles IX., destroyed by fire in the reign of Louis XIV., then rebuilt and used as a picture gallery; restored under Louis-Philippe, and completed in 1851 by Napoléon III. This magnificent gallery is 185 ft. in length, and 28 ft. 6 in. in breadth, decorated with gilding and painting wherever ornamentation could be introduced, and a series of 18 portraits, in Gobelin tapestry, of French artists of celebrity who have worked on the Louvre. The ceilings were partly painted by Lebrun towards the end of the last cent., and partly by modern artists; the central compartment (from which the Gallery derives its name) by *E. Delacroix*. From the S. window at the end there is a fine view over the Seine. This tastefully arranged collection contains some of the finest Renaissance plate and ornaments in existence, and includes the crown gems and jewels, the jewellery and enamels of the Musée du Louvre, and the remains of the Musée des Souverains. The jewellery and precious stones, Cellini work, cups of rock crystal, agate, onyx, and jasper, are placed in a number of stands in the centre of the room; the incomparable series of *Limoges* and other *enamels* on the sides. *Obs.* several curious reliquaries, crosiers, &c., insignia of the kings of France, sword and sceptre and hand of Justice of Charlemagne, ring and agrafe for the mantle of St. Louis, helmet and shield of Charles IX., and a metal box which enclosed, according to the

inscription, an arm of Charlemagne. A door nearly at the end on rt. leads into

7. \*\*\*\*The Salon Carré, restored and decorated by Duban, and in which the finest paintings of the Italian, Flemish, Spanish, and French schools are placed. The annual exhibitions of pictures known as "Le Salon" were formerly held here. Every picture here deserves attention: the following are particularly to be noticed:—

\**Correggio* (d. 1534). 20. Antiope asleep, contemplated by Jupiter in the guise of a Satyr; belonged to Charles I. of England. Marriage of Ste. Catherine of Alexandria with the Infant Jesus.—*G. Dow* (d. 1674). 121. La Femme Hydropique (dropsical lady), the masterpiece of the artist.—*Van Dyck* (d. 1641). 142. Portrait of Charles I.—\**Van Eyck* (d. 1441). 162. The Virgin and Child crowned by an Angel; kneeling in front is the Donatore or person for whom the picture was painted.—*Francia* (d. 1517). 306. A male portrait; at one time attributed to Raphael.—*Holbein the younger* (d. 1543). 208. Portrait of Erasmus. 211. Anne of Cleves.—*Luini* (d. 1530). 232. The Daughter of Herodias with the head of John the Baptist.—*Metzu* (d. 1658). An Officer paying his respects to a young lady.—*Perugino* (d. 1524). 426. The Virgin and Child, attended by Sta. Rosalia, Ste. Catherine, and 2 angels; purchased 1850, from the King of Holland's collection, for upwards of 2000*l.*—*Seb. del Piombo* (d. 1547). 229. The Salutation of Mary.—*Raphael* (d. 1520). \*Virgin with Infant sleeping, and St. John. \*\*364. The large Holy Family, with SS. Elizabeth and Joseph, and John Baptist as a boy; the Infant Jesus is rising from his cradle into the arms of his mother. Painted for Francis I. \*362. Virgin and Child, with the little St. John (la Belle Jardinière). 370. St. Michael. 368, 369. 2 small paintings of St. Michael and of St. George slaying the Dragon.—*Rubens* (d. 1640). 433. Thomyris, Queen of the Scythians, causing the head of Cyrus to be thrown into a vessel of blood.—*Terburg*. 526. An Officer offering gold to a young girl.—*Titian* (d. 1576). \*446. The Entombment; the body of the dead Saviour borne to the grave by Joseph of Arimathea, Nicodemus, and another disciple, while St. John supports the Virgin: belonged to Charles I. \*452. A Girl at her Toilette; behind her a man holding a circular mirror—called "Titian and his Mistress."—*Leon. da Vinci* (d. 1519). \*462. Portrait of Mona Lisa, wife of Francesco di Giocondo of Florence, hence called La Joconde by the French, described by Vasari. \*459. Virgin and Child, with St. Anne, called La Vierge aux Rochers.—*Giorgione*. A Concert; from

Charles I.'s collection.—\*\**Paul Veronese* (d. 1588). \*95. The Marriage in Cana, the largest picture in the Louvre, 32 ft. long by 21 ft. high. Christ and the Virgin appear in the centre of the picture; most of the surrounding figures are said to be portraits,—the bride at the end of the table, Eleanor of Austria; at her side Francis I.; and next to her, in yellow, Q. Mary of England. The Sultan Soliman I. and the Emp. Charles V. (a profile) are introduced; and in the foreground Paul Veronese himself, in white, plays on the violoncello; behind him Tintoret on the same, while Titian is occupied with the bass-viol, and Bassano with the flute.

104. The repast with Simon the Pharisee.—\*\**Murillo* (d. 1682). 539. The Annunciation. The Virgin in glory, surrounded by infant angels standing on the crescent moon, according to the words of Revelation, chap. xii. 5: "And there appeared a great wonder in the heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars." From Marshal Soult's collection, purchased 1852 for 24,600*l.* — *Ghirlandajo*. 202. Sta. Anna and the Virgin.—*Poussin*. 453. A magnificent landscape.—*Annibal Carracci*. 123. A Dead Christ surrounded by the Marys and St. Francis.—*Guercino*. 46. The Assumption of the Virgin, with Saints below.—*N. Poussin*. 447. His own portrait. (The N. side of the room communicates with the *Salle des Fresques*. *Obs.* several fine frescoes, illustrative of the New Testament, from Milan, by *Luini*).—*Guido Reni* (d. 1642). 325. The Centaur Nessus slain by Hercules while carrying off Dejanira.—\*\**Murillo* (d. 1682). 543. Holy Family. The Infant receives from St. John a cross of reeds: a wonderful picture for light and colour.—*Bol* (d. 1681). Portrait of a Mathematician.—*Philippe de Champaigne*. 87. A full-length portrait of Cardinal Richelieu.

Leaving the Salon Carré, we enter the *Great Gallery*, 1320 ft. long, and about 42 ft. wide. This and the other rooms in the Louvre contain about 560 pictures of the Italian schools, 20 Spanish, 620 German and Flemish, and 660 French; total about 1860. The paintings in the Great Gallery are arranged in schools:—1. Italian and Spanish; 2. German and Flemish. In each school the arrangement is generally chronological, and the most remarkable pictures will be found in the order in which they are here noticed.

[Immediately on entering the Great Gallery the *Salle des Sept Mètres* opens on the rt., containing "for the most part early works of the schools of Florence, Urbino, Verona," &c., &c.: some of them have been injured by retouching, in some cases by being almost painted over, and by over-varnishing. The most remarkable are:—*Palmezzano*. A dead Christ.—*Mantegna* (d. 1506). 250.



The Crucifixion. 251. Virgin seated on her Throne (la Vierge de la Victoire). 253. Wisdom overcoming the Vices. 252. Parnassus or the Muse Dance.—*Perugino*. 427. A Holy Family.—*Lorenzo di Credi*. 156. A Holy Family, with 2 Saints.—*Cima da Conegliano*. 152. A Holy Family and Saints.—*Sandro Botticelli*. 184. A lovely Holy Family, and in excellent preservation.—*Andrea d'Assisi*, or *L'Ingegno*. 37. Holy Family.—*Perugino*. 429. Combat between Cupid and Chastity, &c. A passage leads from this hall into those of the French schools.]

Returning to the Great Gallery, the first division contains the *Italian and Spanish schools*, most of the productions of which are remarkable.—*Cimabue* (d. 1310). 174. Virgin and Child; one of the earliest paintings of the Italian school.—*Ghirlandajo*. 205. Holy Family and Saints.—*Luini* (died 1530). 230. Holy Family. 241. Infant Jesus asleep.—\**Palma Vecchio* (d. 1548). 274. Adoration of the Shepherds.—*Benozzo Gozzoli*. 72. St. Thomas Aquinas.—*Lor. da Credi* (d. 1536). 177. Virgin and Child, with St. Julian and St. Nicolas.—*Fra Angelico da Fiesole* (d. 1455). 182. Coronation of the Virgin; beneath, a Predella, with subjects from the life of St. Dominiek.—*Raphael* (d. 1520). 373. Portrait of Queen Joan of Arragon. 372. Portrait of a young man of 15 or 16, erroneously named Raphael himself. 386. Two male portraits, called Raphael and his Feneing-master. 371. Portrait of Balthasare Castiglione. 379. St. Margaret, destroyed by being painted over.—*And. del Sarto* (d. 1530). 379. Charity, a female with 3 infants.—\**Titian* (d. 1576). 462. Christ and the Disciples at Emmaus; from the painting of the table-cloth, called La Nappe: it belonged to Charles I. 443. Portrait of François I. in a hat and feather. 440. Holy Family, with St. Catherine; the infant Saviour stretching forward his hands to a white rabbit; called "La Vierge au Lapin."—*Tintoretto*. 336. A sketch for his great painting of Paradise, in the Ducal Palae at Venice.—*Titian*. 448. A view of a sitting of the Council of Trent. 441, 442. Holy Families, with SS. John, Catherine, &c.—\**Bonifazio the elder*. 74. Holy Family with Saints.—\**Leonardo da Vinci* (d. 1519). 461. Portrait of a lady, known as "la Belle Ferronnière," from a tradition, not well founded, that it is the likeness of a blacksmith's wife, mistress of Francis I. It is with more probability supposed to be the portrait of Lucrezia Crivelli—probably the finest work in the Louvre by this master. 460. The Virgin, the Saviour, and St. John. 458. St. John the Baptist: one hand points to heaven, the other holds the cross. Presented to Charles I. by Louis XIII. The head alone is untouched.—*Vittorio Carpaccio*. 113. The Preaching of St. Stephen.—*Andrea del Sarto*. A Holy Family. 192. *Giotto*. St.

Francis receiving the stigmata.—*Fra F. Lippi*. 221. A Holy Family.—*Perugino*. 441, 442, 443, 444. Small paintings from life of the Saviour.—*Paul Veronese* (d. 1588). 98. Christ on the Cross between the 2 Thieves; the Virgin in a swoon, attended by the Holy Women. 99. Christ with the Disciples at Emmaus; among the bystanders are introduced the wife and family of the painter, and their portraits form the most pleasing features in the picture. 92. Esther fainting away in the presence of Ahasuerus.—*D. Ghirlandajo*. 200. The Crucifixion.—*Bassano*. 302. The Last Supper.—*Vasari*. 453. The Annunciation.—*Ann. Carracci* (d. 1609). 119. Holy Family. St. Joseph offers cherries to the Infant, who is standing upright, held by his mother. Called “*La Vierge aux Cerises*.”—*Canaletto* (d. 1768). 105. Venice, Sta. Maria della Salute.—*Domenichino* (d. 1641). 474. St. Cecilia. 478. The triumph of love.—*L. Giordano* (d. 1705). 207. Holy Family; the Infant Jesus receives from the hands of Angels the instruments of his Passion.—*Guercino* (d. 1666). 57. Circe: one of his best works. 333. St. Francis kneeling before a crucifix. 329 and 330. Penitent Magdalenes. 320. David and Goliath.—*P. da Cortona* (d. 1669). *Æneas and Dido*.—*Salvator Rosa* (d. 1673). 344. A Field of Battle.—(*Spanish School*.) *Murillo* (d. 1682). \*547. A Beggar-boy hunting for vermin.—*Velasquez*. 552. Portrait of Philip IV. of Spain.—*Ribera* (*Spagnoletto*) (d. 1656). 553. Adoration of the Shepherds.

[Out of the Italian Gallery opens on the rt. the magnificent *Salle des États*. The paintings on the roof are by *Ch.-Louis Muller*. This hall was used for the opening of the Parliamentary Session by the Emperor in person, and was closed in 1870, but is now to be filled with pictures. Raphael’s fresco, bought by the Government in 1873 for 8300*l.*, occupies the centre doorway.]

*2nd Division.—Flemish, Dutch, and German Schools.—A. van Dyck* (d. 1641). Portraits. 144. Prince Rupert and his brother. 143. The Children of Charles I. 145. The Infanta Clara Eugenia Isabella, governess of the Low Countries, in the dress of a nun. \*147. Francis of Moncada, General of Philip IV., on horseback; one of the finest portraits ever painted. 151. Duke of Richmond. 152. Van Dyck himself. 148. Portrait of a man in black, and a girl.—*Holbein the younger* (d. 1543). \*206. Portrait of Nic. Kratzer, a German astronomer at the Court of Henry VIII. \*207. William Wareham, Archbishop of Canterbury. 210. Sir Thomas More.—*Q. Matsys* (d. 1530). 279. The Money Changer and his wife.—*P. Potter* (d. 1654). 400. Three Oxen; sheep in the foreground: bright and sunny; a perfect specimen of the



master.—*Rubens* (d. 1640). \*462. The Village Festival (Kermesse); a very remarkable work, not only for the life-like truth with which the bustling scene is reproduced, but also as a proof of the original genius of Rubens, who in this painting led the way in a new class of art (genre pictures), which was afterwards followed out by his numerous scholars and followers, Teniers and the rest. \*458. Portrait of Baron de Vicq. Purchased from the Cabinet of the King of Holland for 15,984 frs. \*\*Lot leaving Sodom, attended by Angels: it bears Rubens' signature, is apparently all by his own hand, and his finest work in the Louvre.—Several paintings by *Teniers*. A very numerous series of portraits, by *Rembrandt*, *Gerard Dow*, *Mieris*, *Ostade*, &c. 369. The Painter and his family.—*Metzu* (d. 1658). 292. Market-place at Amsterdam.—*Denner*. 117. A portrait of an elderly female, remarkable for its exquisite finish; it was purchased in 1852 for nearly 800*l.* sterling.

The most striking portion of the Flemish collection are the series of 21 large paintings, called the Gallery of Marie de Médicis, for whom they were painted by *Rubens* and his pupils (1621–1624), to decorate the gallery of the Luxembourg; they represent events in her life from her birth, and of Henri IV. her husband from their marriage. They do *not* rank among Rubens' finest works.

8. **French School of the 16th, 17th, and 18th cents.**—A door from the Gallery of Rubens opens into a suite of rooms overlooking the Place du Carrousel, in which have been placed the paintings of the French school.

In the 1st *Salle* are some curious works of the 16th cent.: portraits of Charles IX. and Francis I., of France, by *Clouet*; a Last Judgment, by *J. Cousin*; and a curious Crucifixion upon a gold ground, with the martyrdom of saints, supposed to be French, and of the end of the 14th cent. The 2nd *Salle* is exclusively occupied by works of E. Le Sueur, consisting chiefly of his celebrated series of 28 subjects relative to the foundation of the Grande Chartreuse by St. Bruno, and to the history of the Carthusian Order, executed for the Dominican Convent, formerly standing on the ground of the garden of the Luxembourg. In the 3rd *Salle* are miscellaneous subjects by E. Le Sueur, executed for the decoration of the Hôtel Lambert, in the Isle St. Louis. In the 4th *Salle* the collection of *Joseph Vernet's* Views of the Ports of France, and other works by the same artist. A narrow passage leads into

The *Large Hall* (*Galerie Mollien*), containing works of the French school of the 17th and 18th cents. Here are some of the



finest works of *Poussin*: The Deluge; Christ healing the Blind; Rebecca at the Well; The Judgment of Solomon; and The Rape of the Sabines. The collection of landscapes of *Claude Lorrain* is very important and numerous. There are several specimens here also by *Le Sueur*, especially his fine portrait of Bossuet; The Annunciation, by *Rigaud*.

The *Salle des Lebrun* contains large paintings by *Charles Lebrun* (d. 1690) of Alexander's battles. In the second *Great Hall* (*Galerie Daru*) of the French school, the works of its great artists are continued to the early part of the present cent., including *Coyvel*, *Desportes* (for animals), *Watteau*, *Joseph Vernet*, *Vanloo*. Amongst the more modern works are worthy of notice—*Greuze*. 261. Prodigal Son, and 263. The Girl with the Broken Pitcher (*La Cruche Cassée*).—*David*. 150. The Horatii and Curiatii; and 154, Paris and Helen.—*Gérard*. 234. Entry of Henri IV. into Paris.—*Lethière*. 321. The Execution of the Sons of Brutus; and 322. The Death of Virginia. — *Léopold Robert*. 493, 494. Peasantry of the Roman Campagna, and Fête of the Madonna del Arco. Here are two pictures, Bay of Weymouth and a Cottage, by our countryman *John Constable, R.A.*, who justly ranks as the founder of the modern French School of Landscape.

Crossing the head of the staircase (*Escalier Daru*), and passing through the *Rotonde* and *Salle des Bijoux*, the visitor reaches the

*Paintings of the more Modern French School*.—These are in the before-mentioned **Salle des 7 Cheminées**, a very large hall, fitted up during the reign of Louis-Philippe to receive the paintings of the great artists of the Revolutionary and Imperial periods. Among those most deserving of notice are:—The portrait of Pius VII., the Rape of the Sabines, and Leonidas at Thermopylæ, by *David*; Belisarius begging at the Gates of Rome, by *David*; Cupid and Psyche, by *Gérard*; the Plague at Jaffa, and the Battle of Eylau, by *Gros*; the Burial of Atala, from Chateaubriand's romance, Endymion, and the Deluge, by *Girodet*; the raft with the shipwrecked crew of the *Medusa* frigate, by *Géricault*; the Assumption, and Crime pursued by Vengeance, by *Prudhon*; Interior of the Lower Church at Assisi, by *Granet*, &c.

9. **Musée Campana**.—From a door at the S.E. corner of the *Salle des 7 Cheminées* opens a long gallery, or suite of 9 rooms, overlooking the Seine, containing the most valuable part of the Campana Museum, together with sculptures and inscriptions from Cyprus, Asia Minor, Palestine, &c., brought over by Renan, Henzey, and Perrault. These rooms, which were fitted up during the reigns of

Charles X. and Louis-Philippe, are very handsomely decorated ; the ceilings painted by the first artists of the day ; the subjects representing events connected with French history in their connection with fine arts. Thus we have in the *First Room*, Poussin presented to Louis XIII., by *Alaux*, and in the presses below sculptures from Cyprus, some Phœnician Cypriote inscriptions, and a statue in the centre from Idalium in that island. In the *Second*, Henri IV. after the Battle of Ivry, by *Steuben* ; the terracotta vases here are principally large oil-jars from Cervetri. In the *Third*, Puget presenting his group of Milo of Crotona to Louis XIV., by *Deveria* ; Black Etruscan vases with reliefs, from Cervetri, Chiusi, &c. In the *Fourth*, Francis I. receiving Primaticcio on his arrival from Italy, by *Fragonard*. The vases in the cases here are chiefly from Cervetri ; as well as the large painted slabs or tiles which formed the decorations of the walls of a sepulchre. The large sepulchral monument in the centre, known as the "Lydian Tomb," with two recumbent figures, remarkable for their Asiatic physiognomy, was discovered by Campana at Cervetri ; it is in terracotta painted, and quite unique amongst the relics of ancient Etruria. In the *Fifth*, the Restoration of the Fine Arts in France, by *Heim*, with several allegorical subjects around, illustrating the history of France from Charles VIII. to Henri II. The vases preserved here are also principally from Cervetri, and are all of very early date. They represent animals in zones, and funereal banquets : some are remarkable for their paintings, especially that near the door, representing the repast of Hercules. In the *Sixth*, Francis I. armed by Bayard, by *Fragonard*. Fine Italo-Greek vases, especially those in the centre case, from different parts of Magna Græcia and Etruria. In the *Seventh*, the Reception of Alcuin by Charlemagne, by *Schnetz*. This hall is called the *Salle des Vases à Figures Rouges*, from the red colour employed in the ornamentations of the pottery. In the *Eighth*, Louis XII. proclaimed Father of his People by the States-General at Tours, in 1506, by *Drolling*. In the centre of this room are several very fine drinking vases called Rhytons, representing various animals, and some red and green Arezzo pottery. In the *Ninth*, General Bonaparte in Egypt, by *Coignet*. The Roman paintings round this hall are chiefly from Pompeii, some with Greek names from Rome. In the centre are preserved the finest specimens of Roman and Greek glass of the Campana collection, and some choice coloured glass from the Greek Islands and Magna Græcia.

10. A door from the last room leads into the **Museum of Smaller**

**Egyptian Antiquities**, which fills 4 rooms looking into the court of the Louvre, forming one-half of a series of halls, which from the reign when it was erected has been called, with that of the smaller Greek and Etruscan objects which follow, the *Musée Charles X.* These rooms are fitted up with much taste and magnificence, the roofs being painted by such celebrated artists as *Gros, Horace Vernet, Abel de Pujol, Picot, Ingres, &c.* Commencing on the side of the eastern great staircase, the *First Room* contains Egyptian jewellery, bronzes, small steles or votive inscriptions, hieroglyphic inscriptions. *Obs.* the famous jewels (Hawk's head in wrought gold, worthy of Cellini), found by Mariette in the tomb of Apis. The *Second*—different tissues, gold and silver ornaments, pottery, and utensils of domestic use; the painting on the roof is by Horace Vernet, representing Julius II. giving directions to Bramante, Michel Angelo, and Raphael, relative to the erection of St. Peter's. The *Third*—Egyptian divinities of every size, amulets, scarabæi, and sacred images, with papyri on the walls covered with hieroglyphic and hieratic inscriptions, numerous mummy-cases covered with paintings, weights and measures, and loadstones. The *Fourth Room*, or *Salle des Dieux*—Egyptian divinities of every form; the vault is painted by Gros. Beyond this we enter the central and wider hall of the *Musée Charles X.*, called the *Salle des Colonnes*, from its fine Corinthian marble columns.

11. The four following rooms constitute the **Museum of Smaller Greek, Roman, and Etruscan Antiquities**, consisting of terracotta bas-reliefs, and figures of the Roman period, of Etruscan or Italo-Greek vases, of cinerary urns, &c.; the ceilings painted by Picot, Meynier, and Heim. In the last room, or that opening into the *Salle des 7 Cheminées*, the Apotheosis of Homer on the roof, by Balze and Dumas, is from the designs of Ingres; the presses around are filled with black Italo-Greek and Etruscan vases, and Roman glass.

Returning through the *Salle des 7 Cheminées* and the *Salle La Caze*, to the stairs in the *Pavillon Sully* on the landing-place, at the top of which is the—

*Salle des Bronzes Antiques*, formerly the chapel of the palace. The gates of this hall are fine specimens of ironwork, and were discovered in a neglected state in the château of Maisons-sur-Seine, more commonly termed Maisons-Lafitte, in the time of Louis-Philippe: the bronzes are interesting, especially a statue called *Apollo*, and said to have been found at Lillebonne in Normandy, but purchased in England, and which preserves



a thicker coating of gilding than any ancient bronze statue known. There are several busts of Roman emperors, antique candelabra, statuettes, arms, domestic utensils, divinities, and a very interesting small male statue, discovered at Leghorn: it is entirely in the Etruscan character, but had a Greek inscription that gave rise to much discussion at the time, &c. In a circular case in the centre of this room are some Roman silver utensils, and beneath jewellery, three curious metal tablets from Nineveh with Assyrian inscriptions, and various Roman antiquities found near Brissac, in the department of Maine-et-Loire. In 2 large presses are deposited the finest bronzes of the Campana collection; the Etruscan armour, weapons, &c., are unique of their kind. In this hall are good Roman Sedilia in bronze. Following the corridor in front of the Hall of the Bronzes, we enter

**12. Drawings and Designs of the Old Masters** (*Musée des dessins*). This collection is perhaps the richest in Europe. The specimens are well exhibited under glass, and upon each is written the name of the master. A good catalogue is sold at the door.

The first 4 halls, splendidly decorated, in the N.W. wing of the palace, beginning at the Pavillon Sully, are devoted to works of the Italian School. In the *First* are what may be called the chefs-d'œuvre of the Roman and Florentine school—drawings by *Perugino*, *Filippo Lippi*, *Fra Angelico da Fiesole*, *Raphael*, *Michel Angelo*, *Luca Signorelli*, *Fra Bartolommeo*, *Pontormo*, *Seb. del Piombo*, *Sodoma*, *Mantegna*, and a few of the earlier masters of the 15th cent. In the *Second*, a continuation of the same schools, with specimens of those of the Lombard and Venetian, by *Correggio*, *P. Veronese*, *Parmegianino*. On the walls are large cartoons by *Giulio Romano*. The *Fourth Room* contains chiefly drawings of the Bolognese School, by *Guido*, *Domenichino*, the *Carraccis*, *Francia*, the *Zuccheros*, &c. Beyond this a large hall, which forms the angle of the palace and looks out into the Rue de Rivoli, is devoted to productions of the Dutch, Flemish, and German Schools, and contains numerous drawings by *Holbein*, *Vandyke*, *Teniers*, *Rubens*, &c. Emerging from this, we enter a series of rooms in the north wing of the Louvre. In them are preserved a very extensive series of drawings of the French School. The first is a small apartment, from which a narrow stair (on l.) leads to the Ethnographical, Chinese, and Marine Museums on the floor above. In the second are works of *Lesueur*, *N. Poussin*, and one by *Claude*. In the third a very extensive series of sketches by *Le Sueur*, especially his designs for the

paintings of the life of St. Bruno, and the designs by *Ingres* for the windows of the Orleans Chapel at Dreux. The *Fourth Room* is principally occupied by works of *Lebrun*, of *Jouvenet*, *Coyppel*, &c. The *Fifth* by those of *Watteau*, *Boucher*, *Fragonard*, *Greuze*, and their contemporaries. The *Sixth* contains the cartoon of *David's* picture of the *Serment du Jeu de Paume*, in which the figures are designed naked, and a few of the heads put in in colour, that of *Mirabeau* in the foreground being one of the most prominent. There are also in this room several sketches of the same period (end of 18th and early part of 19th cent.), by *David*—the sketch for his Rape of the Sabines, in sepia—*Girodet*, *Gérard*, *Granet*, *Gros*, *Prudhon*, &c. The room which follows is chiefly dedicated to paintings on porcelain, enamels, and to miniatures of the Sauvageot collection: among the latter some by Madame de Mirbel, of modern Parisian celebrities. The room which follows is rich in crayon portraits and designs of the early French painters of the 16th cent., the reigns of Henri II., Louis XII., &c.—*Clouet*, *Nanteuil*, *Janet*, *Moustier*, *Lagneau*, *Quesnel*, &c.; and the last (*Salle des pastels*), which forms the centre of this wing of the Louvre, has its walls covered with works in *gouache*, chiefly portraits by the first artists in that peculiar style of art—*Vivien*, *Chardin*, *Maurice-Quentin de la Tour*, *Carriera*, *Madame Lebrun*, &c.

[The *Salle des Boîtes* on the second floor, open Saturday 2 to 4, contains a precious collection, kept screened from the light, of designs by *Poussin*, *Raphael*, *Michel Angelo*, *Albert Dürer*, &c.]

13. The remaining rooms in this wing, 6 in number, are now devoted to the **Mediæval Collections** (*Musée du Moyen Age*)—Ivories, Glass, the Sauvageot Museum, Palissy ware, Majolica, &c. In the *Salle des Ivoires* is the so-called *Retable de Poissy*, an Italian altar-piece 4 ft. high, presented to the church of that town by Jean de France, Duc de Berry, brother of Charles VI. (1416), and his wife; it represents scenes in the Passion of our Lord in the centre, and on the sides events in the lives of St. John the Baptist and of St. John the Evangelist, the patrons of the Duke and Duchess. In the three rooms that follow are the principal objects of the *Collection Sauvageot*, formed by the antiquary whose name it bears, and bestowed by him on the nation; it contains a rare series of miscellaneous mediæval articles—furniture, carved wood ornaments, miniatures; one small room is entirely dedicated to Venetian glass and enamels; in another ironwork, bronze sculptures, and a good portrait of Henri II. The Hall of French Pottery (*Faïences Françaises du 16<sup>me</sup> Siècle*), chiefly by Bernard Palissy, contains some of the

finest specimens of that manufacture that exist, also 7 rare specimens of the *Faïence de Henri II.*, made at Oyron in Touraine. The two following rooms are devoted to Italian painted pottery (*Faïences Italiennes*, or *Majolica*), with some Della Robbia reliefs, in glazed terracotta; there are good catalogues of the ivories, Palissy and Majolica ware. The last room, forming the vestibule opening upon the great stairs, contains bas-reliefs by Luca della Robbia and his school. [From this vestibule a staircase on l. leads to the Musée de la Marine, on the floor above.]

14. **Collection Lenoir** consists of a bequest made in 1874 to the Museum of bric-à-brac of the 18th century, snuff-boxes, caskets, and other curiosities.

15. **The former Musée des Souverains** consisted of 5 halls in the E. wing of the palace, and contained a very interesting collection of objects belonging to the sovereigns of France from the earliest times, particularly a number of souvenirs of the Emperor *Napoléon I.* The greater part of these objects have been scattered by the Republican Government, the armour to the Invalides, the books to the National Library.

The ceiling of the first hall is from the apartments in the château de Vincennes, fitted for Anne of Austria by Louis XIII. The portrait of Louis XIII. is attributed to Philippe de Champaigne. The only objects to be noted here are two marble statues by Caldelari and Callemard. The *second* hall, which was the bedchamber of Henri IV., contains woodwork from the apartments of Henri II. at the Louvre. The *third* hall contains a series of imitation paintings worked in silk, gold and silver, illustrating the history of Deborah. The woodwork is of the time of Henri II. The statue in silver in the centre is by Chaudet. The *fourth* hall contains a statue in silver of Henri IV. by Bosio. Against the wall are specimens of Persian pottery, Chinese vases, &c., mounted in bronze by artists of the last cent., and a copper basin of Eastern work known as the *baptistère de St. Louis*, in which the sons of kings of France were formerly baptized. In the next hall is the statue in silvered bronze of young Bonaparte as a schoolboy at Brienne by Rochet.

A door opens from here on the Great Colonnade: it was through this that the insurgents obtained admission to the Louvre in July 1830, after a desperate attack on the Swiss guards.

#### *Second Floor of Louvre.*

16. **Musée de Marine, Naval Museum**, was added 1827 to the



collections of the Louvre. It occupies 11 rooms on the uppermost floor of the palace, in the N. wing towards the Rue de Rivoli, and is reached by a narrow staircase from the E. extremity of the collection of smaller mediæval objects. In the first room are models of Oriental boats and vessels, and of the apparatus used in removing from Luxor the obelisk now in the Place de la Concorde; and an inscription in honour of the gallant Bellot, who lost his life in the Arctic seas. In the second, a plan, in relief, of Brest, and models of ships. In the third, a similar model of the port of Lorient. In the fourth, a large model of a 120-gun ship. The fifth, a narrow passage, has models of vessels of war. In the sixth have been placed the relics of the expedition of La Pérouse, discovered on the island of Manicozo, by the English Captain Dillon, and the last letter of the French navigator, written before his departure from Brest, 1785; several busts of celebrated French naval commanders; a large Russian standard taken at Sebastopol; and models of ships, views of French harbours, &c. In room 7 are models of masting shears, and other machinery for fitting out ships of war; anchors, capstans, &c. No. 8, a fine plan, in relief, of the port of Toulon. In No. 9, models of cannon; a beautiful one of a war steamer, with its machinery; and round the room a collection of muskets, side-arms, &c. In No. 10 is preserved a series of mathematical and astronomical instruments used in navigation—sextants, circles, compasses, &c.; and lastly, in No. 11, a large plan of the port of Rochefort, with models of men-of-war of the last century, of galleys, &c.

17. Beyond the *Musée de Marine* we enter the **Musée Ethnographique**, formed in 1850. Here, in a large hall forming the N.W. corner of the Louvre Palace, are Chinese manufactures, Hindoo divinities, models of temples, articles of dress and domestic use of the Indians of North and South America; and curiosities from the Polynesian Archipelago and islands of the Pacific.

Farther on in the W. wing of the palace are rooms containing Chinese objects, mostly brought to Paris after the last Chinese war, and some few from the plunder of the Royal Palace near Peking, and a large model of the Suez Canal. In the E. wing three rooms (*Salles de Peinture moderne*) were opened in 1875 for pictures by French artists of the 17th and 18th cents., as well as Flemish and Dutch pictures, for which space could not be found below. The middle room is the most interesting, and contains works of recently deceased modern masters, brought from the Luxembourg, and including: a Review, by *Bellangé*; Birth of Henri IV., by *Dévéria*; Our Saviour delivering the Keys to St. Peter, Roger reseuing Angelica, and Joan of Arc, three pictures by *Ingres*; Dante and

Virgil, the Massacre of the Greeks by the Turks at Scio in 1824, the Algerian Women and the Jewish Wedding, by *Eugène Delacroix*; the Souliote Women, by *Ary Scheffer*; Queen Elizabeth's Death, by *Paul Delaroche*; *Court's* Funeral Obsequies of Julius Cæsar; *Bénouville's* Death of St. Francis; *Heim's* Taking of Jerusalem, and Distribution of Medals by Charles X. to Artists after an Exhibition; *H. Vernet's* The National Guard defending the Gate of Paris towards Clichy (30th March, 1814); three Landscapes by *Rousseau*, *Paul Huet*, and *Decamps*.

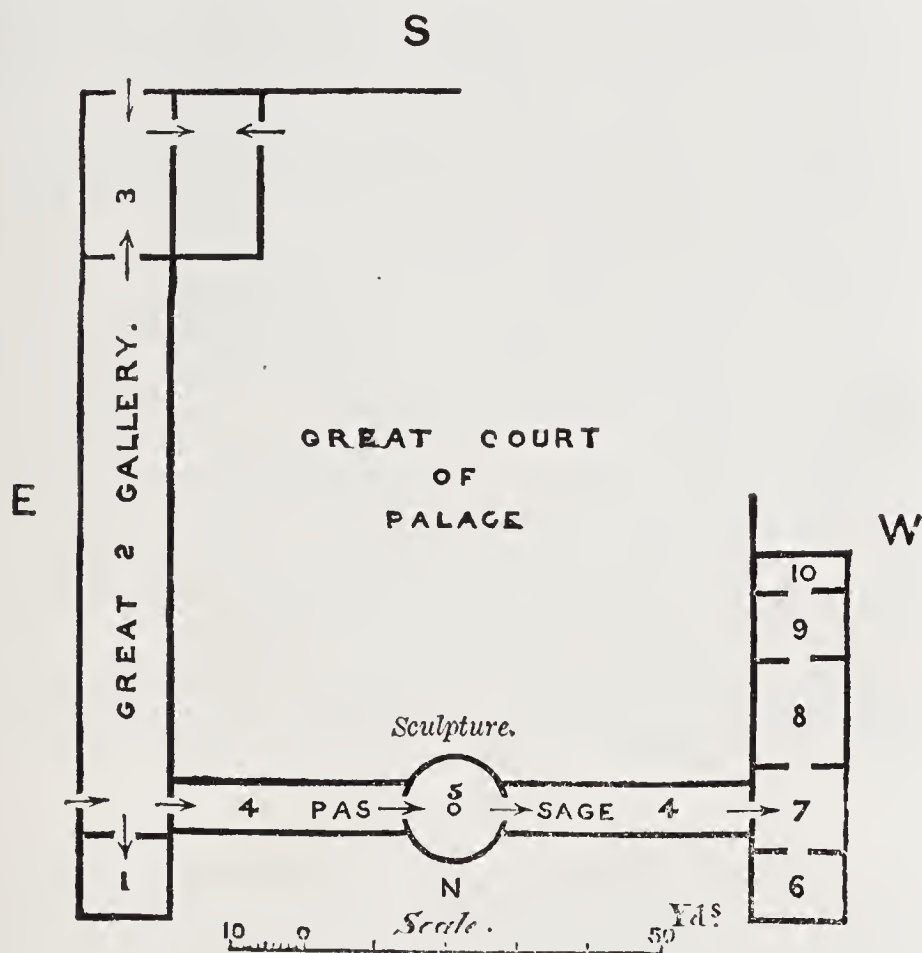
**\*\*Luxembourg Palace, D 5.** At the extremity of the Rue de Tournon, in the Faubourg St.-Germain, S. side of the Seine.

\* Picture Gallery: open daily, except Monday, 10 to 4. No fee.

\*\* Garden: open from daybreak to dark. The State apartments are only shown on Sundays and when the Senate is not in Session.

This palace, with its extensive gardens, is on the S. of the Seine, and occupies a site reaching nearly to the Observatory; it formerly belonged to the Dukes of Épinay-Luxembourg. The palace was begun in 1615 by Marie de Médicis, from the designs of Desbrosses. He is said to have intended to imitate the Palazzo Pitti at Florence, which he has certainly not succeeded in doing; but has produced a building partly classical, partly Renaissance, not unpicturesque. The façade, which closes the Rue de Tournon on the S., remains nearly as he left it, except that windows have been opened in it; the interior of the court was altered by Chalgrin in the beginning of the present century, and in the reign of Louis-Philippe a considerable addition was made on the side of the garden, which screens the S. front of the old building towards the gardens. The clock-tower, adorned with allegorical figures by Pradier, is of that date. Marie de Médicis left it to her second son, Gaston of Orléans, from whom it came into the possession of his daughter, the "Grande Mademoiselle." It was afterwards the scene of some of the orgies which disgraced the life of the Regent's daughter. Louis XVI. gave it to his brother the Comte de Provence, subsequently Louis XVIII., who inhabited it until the expulsion of the Royal family in 1791. It was then used as a prison, in which the Girondins were confined. In 1795 it became the Palace of the Directory, and the banquets of Barras are said to have rivalled in luxury and debauchery the suppers of the Regent. In 1800, after Napoléon removed to the Tuileries, it was deserted, but subsequently became the Palace of the Imperial Senate. Under the Restoration and Louis-Philippe it was used as the place of meeting of the

Chamber of Peers. In 1848 Socialist meetings of workmen under Louis Blanc were held here. Other bodies assembled here during the Revolution of 1848; in 1852 it reverted to its former destination as the place of assembly of the Upper House of Legislature, and continued to be the Palace of the Senate until the fall of the 2nd Empire. It was subsequently used as the Préfecture de la Seine, but in 1879 again became the place of meeting of the Senate. The Luxembourg Palace was saved from the Commune by the prompt arrival of the troops at the very moment when it was being set on fire.



Plan of the Luxembourg Museum of Modern Pictures.

Entering the Great Court, from the Rue de Vaugirard, and turning to the rt., in the centre of the l. wing will be found the entrance to the State apartments. Ascending the handsome staircase built by Chalgrin, adorned by statues and trophies of the 1st Empire, we reach the *Salle des Gardes*, decorated with classical statues; then through two other handsome rooms to the *\*\*Salle du Trône*, a



magnificent room about 180 ft. long and wide in proportion, formed by throwing together three old halls; it is gilded, painted, and decorated in the most gorgeous style. Near the entrance are paintings representing scenes in the career of Napoléon I. At the ends are others illustrating the progress of France from the earliest times. In this room the President of the Senate holds his official receptions and entertainments. A door on the rt. leads from it to the *Salle des Séances*, restored after a fire in 1859, a handsome semicircular theatre, in which the Senate meets. It is like a lecture-room, the president in the middle, the members sitting in a semicircle on rising seats in front of him. The *Library* of 40,000 vols. (not shown without special permission) is adorned with some good modern pictures; that on the cupola, representing the Elysium of Dante, is a fine work by E. Delacroix. The *\*private apartments* of Marie de Médicis remain little altered, the panels and furniture having been taken down and concealed during the Revolution, and in point of exquisite work and lavish gilding they have scarcely been exceeded. The paintings on the panels are attributed to Poussin and to P. de Champaigne; those on the ceiling to the school of Rubens. Next follows the Doric *chapel*, completed in 1844. It is gilt and decorated with modern pictures, by Gigoux. Above the altar is a picture by Abel de Pujol, and at the back is the Adoration of the Shepherds, by Carlo Maratti. Under Louis-Philippe peers of France and their children were married here. One of the adjoining rooms, called under Louis-Philippe *Salle du Livre d'Or*, was intended to contain the genealogical records of members of the House of Peers.

By following a railing which borders the Rue de Vaugirard, the visitor may enter the garden, out of which a door at the N.E. corner of the palace leads up a narrow stair to the

**\*Gallery of Living French Artists** (*Musée du Luxembourg*). On Sundays and holidays the entrance is from the S.E. corner of the great court of the palace. This gallery dates from 1818, and occupies the first floor of the E. wing of the palace. It contains what are considered to be the best works of living French painters; at the expiration of ten years from the death of an artist his works may be transferred to the Louvre. The works have been mostly purchased after the annual Exhibitions, under the selection of a jury composed chiefly of members of the Institute. Until lately the pictures selected were almost entirely of the school of the Empire and Restoration—enormous classical or academic subjects. Of late, however, this system has been departed from, and the collec-

tion is now a fairer representation of the French school of the day.

On the ground-floor is a small *Sculpture* gallery, containing works by *Cavelier*, *Delaplanche*, *Hiolle*, *Dumont*, *Crauk*, *Chapu*, *Millet*, *Perraud*, &c. Ascending the stairs to the first floor, we arrive at a door which opens immediately into the Great Gallery. Arrangement constantly varying (a good catalogue of its contents may be purchased). Before proceeding along the gallery let the visitor go into the small room on the rt. (1) which contains smaller tableaux de genre, including 27. *Bougereau*, Martyrdom; 72. *Jules Didier*, Ruins of Ostia.

The *Great Gallery* (2).—The fresco on the vault, representing Aurora, is by *Callet*; and the signs of the zodiac on either side, by *Jordaens*, are of the time of Marie de Médicis. This fine hall, nearly 500 feet long, contains the chefs-d'œuvre of the collection: 66. *Couture*, the Decadence of the Romans, a huge classical subject; 58. *Corot*, landscape; 37. *Cabanel*, death of Francesca da Rimini, and Paolo Malatesta; 55. *Comte*, Henry III. and the Duke of Guise; 48. *Chenavard*, Divina tragedia; 62. *Courbet*, The wave;—*Diaz de la Pena*: 85. The Pyrenees; 89. The Bohemians—*Goupil*: 130. The last day of Madame Roland—*Laurens*: 175. The excommunication of Robert the Pious; 176. Deliverance of the Prisoners of Carcassonne—*Melinque*: 208. Étienne Marcel and the Dauphin; 240. *Robert Fleury*, the Conference at Poissy in 1561; the prominent personage in the foreground is Théodore de Bèze. 273. *Vollon*, fish; 206. *Meissonier*, Napoléon III. at Solferino surrounded by his staff; 21. *Rosa Bonheur*, Ploughing with oxen at Nevers; 156. *Isabey*, the departure of Admiral de Ruyter and the great pensioner De Witt. The 2 bronze figures of Neapolitan fishermen are by *Duret*.

In the room (3) at the S. extremity of the gallery are: 43. *Hébert*, the Kiss of Judas; 88. *Français*, Daphnis and Chloé. A door opposite the entrance leads from the Great Gallery to a series of rooms in the opposite wing of the palace, through a long passage (4), containing: 270. *Vetter*, Molière and Louis XIV.; *Corot*, the Forum, and the Coliseum; *Millet*, Bathers; 153. *Hesse*, the Venetians delivered by Victor Pisani; 265. *Tissot*. Meeting of Faust and Margaret; and in the centre a circular hall (5), containing some indifferent sculptures. The rooms, five in number, in the western wing occupy one-half of its length, and contain a miscellaneous collection of paintings of no great importance.

The **Gardens** of the Luxembourg form the favourite promenade

of the inhabitants of the Faubourg St.-Germain, and are the resort of the student population of the Pays Latin; they are very handsomely laid out, but numerous encroachments have been made upon them of late years to make room for houses, and in 1867 nearly  $\frac{1}{3}$  was taken off. *Military Band* on summer evenings twice a week, Wednesday and Friday, 4 to 6 P.M. During Louis-Philippe's reign numerous statues of the celebrated female characters of France were placed here: St. Geneviève; Berthe, wife of Pepin; Clémence-Isaure; Jeanne d'Albret, mother of Henri IV.; Mary Stuart as wife of François II.; Ste. Clotilde, &c. None are of great merit as works of art. To the E. of the palace is the fountain de Médecis, by Debrosses, with a poor group in the central niche of Polyphemus discovering Acis and Galatea, by Ottin; and a statue of E. Lesueur, by Husson, has been placed in the walk to the l. On each side of the long alley of trees leading towards the Observatory were gardens at a lower level; that on the rt., called the Nursery, or *Pépinière du Luxembourg*, was celebrated for its collection of varieties of vines, said to exceed 500, and of roses; that on the l. is the Botanical Garden attached to the School of Medicine, where lectures and botanical demonstrations are given during the summer. Parties of Communists placed against the terrace wall were shot here by volleys of musketry in May 1871. At the end of the avenue leading to the Observatory, is a very handsome *fountain* with 4 bronze female figures, by Carpeaux, representing the four quarters of the world supporting a globe.

At the back of the garden, opposite the Boulevard Mt.-Parnasse, not far from the Closerie des Lilas, Marshal Ney was shot 7 Dec., 1815. The spot is marked by a *statue* set up 1853. (See *Ney, Marshal*.)

**Luxembourg, Petit, C 5.** A large hotel close to the Luxembourg Palace, begun about 1629 by Cardinal Richelieu. It has descended through many owners, and is the official residence of the President of the Senate. The cloister and the chapel, formerly belonging to the convent of the Filles du Calvaire, of the end of the 16th cent., have been restored, or rather rebuilt, by M. de Gisors.

**Luxor Obelisk.** See *Concorde*.

**Lycées.** Schools in France are elementary (*Enseignement Primaire*) and superior (*Enseignement Secondaire*). The superior schools directly under the Government are called Lycées: there



are six in Paris—*Lycée Fontanes*, C 2, Rue Caumartin, formerly Collège Bourbon, a large college in what was formerly a Capucien convent, built in 1781 by Brongniart; *Lycée Charlemagne*, E 4, Rue St.-Antoine, formerly a convent of the Jesuits; *Lycée Louis le Grand*, D 5, Rue St.-Jacques, formerly Collège de Clermont, and in which the national library was placed by Henri IV. on the expulsion of the Jesuits in 1594; *Lycée Henri IV.*, D 5, Rue Clovis, in part of the old monastery of Ste.-Geneviève; *Lycée St.-Louis*, D 5, Boulevard St.-Michel; and *Lycée de Vanves*, formerly a branch of the Lycée Louis-le-Grand, established in 1864. The annual charge in these schools is from 1130 to 1875 francs (44*l.* 16*s.* to 74*l.* 3*s.*), including books, clothing, medical attendance, &c., according to the age of the pupils, besides 600 francs entrance for purchasing the *trousseau*, or first supply of linen, wearing apparel, &c.; the education is so good and the terms so moderate that the great majority of French boys of all classes are educated in them. All private schools are obliged to send their pupils to one or other of these colleges. There are other establishments resembling these lycées, which enjoy a kind of independence, and have acquired much celebrity, as the Institution de Ste.-Barbe, behind the Library Ste.-Geneviève, now a proprietary institution; the Collèges Stanislas, Rollin (removed to the Avenue Trudaine, corner of Rue Rochechouart), Chaptal, Turgot, &c. The last three belong to the Municipality of Paris. A large number of French boys are educated in private schools (*institutions, pensions*), generally in the less frequented quarters; but although boarded out of the lycées, the pupils are obliged after a certain age to attend the course of studies in these public places of education, to which they are marched twice a day. The charges in these pensions are higher than those in the Government lycées.

**\*\*Madeleine, La, Ch.**, C 2, at the extremity of the Boulevard de la Madeleine, facing Rue Royale. This vast imitation of a classical temple was begun in 1764 for a ch.; the columns were about two-thirds of their height when the Revolution of 1789 stopped the works. In 1806 Napoléon decreed from Posen that it should be finished and converted into a Temple of Glory, and some progress was made in consequence under *Pierre Vignon*, who was appointed as architect. In 1816 it was again destined for a ch., but it remained surrounded with scaffolding, a melancholy object in a forlorn condition, until Louis-Philippe finished it, under M. Huvé, in 1842. Externally it is an enormous Grecian temple, surrounded by 52 fluted Corinthian columns, each 49 ft. high, faced by a portico supporting

an elaborately earved frieze and entablature. Beneath the colonnade are 34 niches containing statues of saints. The S. pediment is 126 ft. long, 23 ft. high, and contains a huge bas-relief by Lemaire representing the Last Judgment, in the centre of which is the Magdalen interceding with Christ. The bronze doors, with bas-reliefs of the Delivering of the Commandments, and emblems of each in the 10 compartments, were designed by Baron de Triqueti—the unrequited labour of 7 years—and deserve especial notice. The interior of the ch. is one vast hall or nave lighted from above through four domes or cupolas; length 261 ft., breadth 70 ft. height under the cupolas 109 ft. It is gorgeously gilded and adorned with paintings, statues, and coloured marbles; though the mixture of classical and Renaissance details has been criticised. Over the high altar is the Assumption of the Virgin borne to heaven by angels, a marble group by Marochetti, and on each side an angel in prayer. On the vault of the tribune above is an elaborate composition by Ziegler; in the centre is Mary Magdalen before Christ, and an allegory of the spread of Christianity from the death of Christ to the time of Napoléon. In the semicircular lunettes over the altars in the nave are subjects from the life of the Magdalen by modern artists. On the rt. of the entrance is the chapel for marriage ceremonies, with a group of the Virgin and Joseph by Pradier; on the l. the Baptistery, with a group of the Baptism of our Saviour by Rude, and a handsome font in a classical style of sculpture. The statues over the altars in the nave are—in the 1st chapel on rt. Ste.-Amélie by *Bra*; in the 2nd. Christ by *Duret*, the Magdalen painted by *Bouchot*; and in the 3rd on l. St.-Augustin by *Etex*, the Virgin and Child by *Seurre*, and St.-Vineent de Paul by *Raggi*. The two handsome vases for holy water with the angels on them are by Antonin Moyne. Although this building has cost about half a million of pounds sterling, it is disappointing. The windowless exterior has a gloomy effect, and the columns of the portico, being built of thin blocks, have more the appearance of small towers than of columns. “A Grecian temple requires to be seen against the sky, and loses all its dignity when surrounded by lofty buildings.”—*F.* This and St. Roch are the two most fashionably attended churches in Paris.

Entrance—when the iron railing and front gates are closed—by small doors E. and W. of the ch. after 1 P.M.

The last struggle of the Commune, May 22–23, 1871, in the Rue Royale, ended in the Versailles troops driving the insurgents from their strong barricades, after much loss on both sides, into this ch., where they sought refuge in vain: not one of the 300 escaped the vengeance of the soldiers; they died within the ch.

**Mairies.** In each of the arrondissements of Paris a *Mairie*, or town-hall, has been built. Those of the 3rd, in the Rue Neuve de la Banque, and 1st, close to St.-Germain-l'Auxerrois, are handsome. That of the 4th, in the place Baudoyer, behind the Napoléon Barrack, has a fine courtyard surrounded by open galleries, and has been restored since its partial destruction by the Commune in 1871. That of the 5th, near the Panthéon, is in the best architectural taste; that of the 7th occupies since 1866 the Hôtel (116 Rue de Grenelle-St.-Germain) built in the 18th cent. by Boffrand for the Duke of Brissac. The 11th, on the Boulevard Voltaire, is a tasteful new building, by Gancel. The 13th, on the Place d'Italie, finished in 1877, has a graceful tower. In the Paris mairies are the offices of everything connected with the administration of their respective quarters, with births, deaths, and marriages, the Tribunal of the Juge de Paix, &c.

**Maison Pompéienne**, built for Prince Jérôme Napoléon, now the property of a company, B 3, 18, Avenue Montaigne. An imitation of a Pompeian house, familiar to our readers from that at the Crystal Palace. It is profusely decorated with paintings and statues. The design was by M. Normand. Admission 1 fr.

**Maison de François I.** See *François I., Maison de.*

**Maisons**, or Maisons Laffitte. Pop. 3737. 10½ m. from Gare de St.-Lazare. Prettily situated on the Seine. The Château belonged before the Revolution to the Comte d'Artois, afterwards Charles X. Napoléon gave it to Marshal Lannes, and M. Laffitte afterwards bought it. Voltaire wrote "Zaire" here. About 15 race meetings are held here annually. See *Horse Races*, p. 179.

**Maisons de Santé.** Houses in which patients who are able to incur the expense are received and medically treated on paying a certain sum per day. One of the best within the walls is the *Maison Municipale de Santé*, 200 Rue du Faubourg St.-Denis, founded by D. Dubois, in 1802; private sitting and bedroom, with board and medical attendance, 15 frs. per day. There are several with greater comforts in the outskirts for invalids, where persons of the higher classes condemned to short periods of confinement by the Courts of law are sometimes permitted to be detained. The same name is given to private lunatic asylums.



**Malmaison**, 1 m. from the Rueil stat., on the St.-Germain Rly. The favourite residence of the Empress Josephine, where she died. Her house and grounds are now nearly destroyed; what remains was purchased by Napoléon III. from Queen Christina of Spain. It escaped the shell and shot of Prussians and Communists 1870-1871. The tombs of Josephine and of her daughter Hortense, the mother of Napoléon III., are in the parish church of Rueil.

**Manutention des Vivres de la Guerre** (Army Victualling Office), 34 Quai de Billy, closed to the public, comprises a pile of corn warehouses (holding 64,000 quintals), a vast corn-mill (21 pairs of stones), flour stores, bakeries and ovens, and stores for bread and biscuit for the garrison of Paris.

**Marat**, who had been a French master in a school in Lancashire, and became afterwards one of the most ferocious of the Revolutionary tyrants, was stabbed by Charlotte Corday in No. 20 Rue de l'École de Médecine, D 4, now pulled down to make way for the Boulevard St.-Germain.

**Marbœuf Chapel.** See *Church*.

**Marche, La.** See *Horse Races*.

**Marchés, Markets.** Of these there are, besides the *Halles*, a large number at Paris, it being much more the custom to purchase by retail in markets at Paris than in London (see *Halles*). The chief Cattle-market (*M. Gén. des Bestiaux*) is at La Villette (see *Abattoirs*).

*Marché aux Chevaux*, E 6 (Horse-market). The first Mond. in each month, and Wed. and Sat. in each week, from 2 till dusk, near the Jardin des Plantes. Here about 500 horses, mostly of inferior sort, may be seen exposed for sale; there is a steep artificial hill for trying their powers in dragging heavy weights. The better class of horses are sold at Tattersall Français, 24 Rue Beaujon, Champs-Élysées.

*Marché aux Chiens* (Dog-market). Sunday 12 to 3. Held in the Rue du Marché aux Chevaux. About 100 dogs are usually exposed for sale; with the exception of some fine wolf-dogs, the animals exhibited are worthless, ill-bred curs. Near this is a place where dogs found wandering are kept for a week (La Fourrière), and killed if not reclaimed by their owners, or unsaleable.

*Marché aux Fleurs* (Flower-market), held Mond. and Thurs., Place de la République, and near St. Sulpice; Tues. and Fri., Place de la Madeleine; Wed. and Sat., Quai aux Fleurs, near the Palais de Justice. These markets are held in the morning, and form a pretty sight, especially that of the Quai aux Fleurs; that on the Place de la Madeleine affords the best display of flowers.

*Marché St.-Honoré*, C 3. On the site of the grounds of the well-known Jacobin Convent. This market has been extended and improved on the same plan as the Halles Centrales, but on a smaller scale; it consists of 4 iron pavillons, for the sale of meat, fish, vegetables, fruit, poultry, game, &c. &c.

*Marché du Temple*, E 3 (Clothes-market). Principal entrance from the Rue du Temple, near the Boulevard. Erected on a part of the gardens of the Temple. The old market is now replaced by 2 large and elegant pavilions (carrés de la Rotonde and du Square) in iron, 130 yards long by 75 wide, and intersected by 5 avenues, surmounted by a dome, and containing 2400 stalls, most of which are kept by females, and beautifully arranged, chiefly for the purchase and sale of articles of male and female attire—a truly handsome bazaar, and amongst the interesting sights of Paris. These stalls are let at so much a day (20 to 35 centimes per square mètre), and return a large income for the city of Paris. A handsome garden or square has been made on the site of the old market. Here also is held on Sundays a market for live fowls, pigeons, singing birds, &c., transferred from the *Marché St.-Martin*. (*Marché aux Oiseaux*.) A second market has recently been established in the *Marché des Carmes*.

*Marguerite, St.*, Rue St. Bernard, Faubourg St.-Antoine, G 4. A ch. in the Italian style, adorned with some tolerable pictures and carvings relative to the life of St. Vincent de Paul, and a Descent from the Cross of the 16th cent. It seems certain that the Dauphin, son of Louis XVI., who died in the Temple (see *Temple*), was buried in the adjoining churchyard, but the Bourbons never attempted to erect any monument on account of uncertainty as to the spot.

*Marly-sur-Seine* (on the l. bank of the river, 8 m. below Paris, 4 kil. from Rueil stat., from which there is a tramway omnibus), celebrated for its wooden machines or forcepump, constructed under Louis XIV. to supply the fountains of Versailles, and

considered a wonderful piece of mechanism at the time, though constantly out of order, and so clumsy that it groaned when in motion so as to be heard miles off. It was altered and renewed in 1857, the principal motive power being still the river current. There are 6 water-wheels, which raise about 2500 cubic mètres of water daily for the supply of the palace and city of Versailles. The town of Marly, properly so called, is on the rising ground above.

**Martin, Rue St., E 3, D 3.** A long and narrow street, extending from the river to the Boulevards, and thence, under the name of Rue du Faubourg St.-Martin, to the Barrière de la Villette on the N. of Paris. Though it has been widened in many places, and several of the lofty and dingy old houses pulled down, it, like Rue St.-Denis, is no longer one of the greatest thoroughfares from N. to S. since the Boulevard de Sébastopol has tapped its traffic. Opposite the Rue de Montmorency formerly stood the *Hôtel St. Fiacre*, containing an image of the Saint (an Irishman named *Fiachra*). The first stand of Hackney carriages was established here in 1640 by one *Nicolas Sauvage*, and in course of time the name of the Saint was popularly conferred on the carriages. There are numerous wholesale warehouses in this and the adjoining streets; the retail shops are inferior. See *Porte St.-Martin*.

**Martin, St.** A modern church in the Byzantine style near the Rue de la Douane.

**Mazarine, Bibliothèque.** See *Institut*.

**Mazas, Boulevard, F G 5.** A wide street, running from the Place du Trône to the Pont d'Austerlitz. In it is the *Mazas Prison* (*Maison d'arrêt cellulaire*)—the modern successor of the Bastille—fitted like the English model prisons, with 1260 cells. Here in the night of 2nd Dec., 1851, on the coup d'état, 18 deputies, including MM. Thiers, Baze, Roger, Charras, Greppo, Miot, Lagrange, and Generals Changarnier, Lamorieière, Cavaignac, Bedeau, &c., and 60 chiefs of barricades, arrested in their beds by the police, were detained for 2 days by order of Louis-Napoléon Bonaparte, afterwards Napoléon III.

**Médard, St., D 6.** A church in the Rue Mouffétard, Avenue des



Gobelins, the nave not earlier than the end of the 16th cent.; choir 1586, but much altered in 1784. The W. front has been modernised. One of the windows on the S. and those round the choir have some remains of painted glass of the 16th cent. In the adjoining churchyard the Deacon *Pâris*, a Jansenist, celebrated for his opposition to the bull *Unigenitus*, was buried in 1727, on whose tomb so many pretended miracles were performed that the authorities closed the cemetery. In consequence a wit wrote on the gates—

“ De par le Roi, défense à Dieu  
De faire miracle en ce lieu.”

**Medical Men.** *Physicians, English:* Dr. Thomas Bishop, M.R.C.P., 114 Rue La Boétie; Dr. A. Boggs, M.D., M.R.C.S., 362 Rue St.-Honoré; Dr. Brown-Séguard, 23 Rue François I<sup>er</sup>; The Hon. Alan Herbert, M.D., 21 Rue de Miroménil; Dr. Macarthy, 17 Boulevard Malesherbes; Dr. John Chapman, 224 Rue de Rivoli.

*American:* Dr. Johnston, 10 Boulevard Malesherbes; Dr. Marion Sims and Dr. T. T. Pratt, of New York, 12 Place Vendôme.

*Surgeons.* Mr. Stevens, 42 Rue Cambon; Dr. Ricord, 6 Rue de Tournon; Baron Jules Cloquet, 19 Boulevard Malesherbes; Dr. Gillespie, 2 Rue de la Paix.

*Dentists.* Mr. J. B. George, 224 Rue de Rivoli; Mr. Evans, 15 Rue de la Paix.

*American Dentists.* Dr. Th. Evans, 15 Rue de la Paix; Dr. Burrige, 35 Boulevard des Capucines.

*Chemists.* Roberts, 23 Place Vendôme; Swan, 12 Rue Castiglione; Hogg, 2 Rue Castiglione; and Gallois, 4 Rue Meslay.

The fee for consulting medical men at their own houses, where they receive generally between 12 and 3 P.M., is 20 frs.; that to English medical men the same.

**Menages** (Square des), between the Rue de Babylone and the Rue de Sèvres, is ornamented with a marble group by Mathurin Moreau representing *Sleep*.

**Merri, St.**, or St.-Médéric, D 4, near the bottom of the Rue St.-Martin, not far from the Tour St.-Jacques. A large ch. in the Flamboyant style, begun in 1520 and finished in 1612. The W. front is elaborately ornamented with sculptures of flowers, figures, &c., and

is a good example of its time in the florid Gothic style. The interior consists of a nave and double aisles, each on the same plan as we shall again find at St.-Séverin. It has suffered by some injudicious restorations in 1842, and was painfully modernised in 1753, the fine choir spoiled by converting the pointed into round arches and the employment of a profusion of painted and gilt stucco-work: the chapels were then filled with masses of woodwork. A picture of St. Carlo Borromeo by Colson, in the chapel on the l. of choir, is good. Under the nave is a crypt, said to have been copied in the 16th exactly from one of the 9th cent. in which the body of St. Merri or Médérie was found. In the saeristy are a font of the time of Louis XII., and several objects of Renaissance work. The Cloître St.-Merri stood on the N. side of the eh. The Rue du Cloître St.-Merri, which occupies its place, was the scene of a fierce combat between the troops and the mob in June 1832, when the latter were stormed in it by Marshal Bugeaud, and driven from it with great slaughter.

**Meudon**, Pop. 6080, 11 m. by Rly. from the Gare de Montparnasse; steamers also in summer from the Pont-Royal. Rabelais was curate here. The *château*, designed by *Mansard*, was built by the Dauphin, son of Louis XIV., and the gardens were laid out by Le Nôtre. It was inhabited by Joséphine, and afterwards by the Orleans family, and lastly by King Jérôme, under the Emperor Napoléon III. It was destroyed by French shells, Oct. 1870, on account of the shelter afforded by it to the Prussians. In front of Meudon the Prussians raised 4 batteries, one on the terrace itself, with which they nearly annihilated the S. forts, Vanves, Issy, &c., 1870-1871. There is a considerable wood behind it, *Bois de Meudon*. Both the terrace and forest are favourite resorts of the Parisians. The *View* from the *Terrasse* in front is well worth seeing.

**Minéralogique et Géologique (Musée).** See *École des Mines*.

**Ministères.** The following are official residences of the several Ministers of the Government:—

*Ministère de la Justice et des Cultes*, 11 and 13 Place Vendôme; offices, 36 Rue Neuve du Luxembourg.

*Ministère des Affaires Étrangères.* See *Affaires Étrangères*.

*Ministère de l'Intérieur*, Place Beauvau. The Hôtel Beauvau was built in the 18th cent. Offices, 7 Rue Cambacérés.

*Ministère des Finances.* Since the destruction of the building in the Rue de Rivoli in 1871, the Minister has been provided with quarters at the Louvre (entrance in the Rue de Rivoli).

*Ministère de la Guerre*, 231 Boulevard St.-Germain.

*Ministère de la Marine et des Colonies*, 2 Rue Royale, corner of the Place de la Concorde.

*Ministère de l'Instruction publique, des Cultes et des Beaux-Arts* (handsome façade, by Gabriel, 1760), 110 Rue de Grenelle St.-Germain.

*Ministère des Travaux Publics* (Public Works), 246 Boulevard St.-Germain; Tuesday and Friday, 2 to 4 P.M.

*Ministère de l'Agriculture et du Commerce*, 244 Boulevard St.-Germain.

*Ministère des Postes*, 103 Rue de Grenelle St.-Germain.

**Mint.** See *Monnaies*.

**Mission Home for English Women in Paris** (Miss Leigh's), Boulevard Bineau, Neuilly, affords a refuge for homeless women.

**\*\*Monceau, Parc, B 1.** The most charming and well-kept and picturesque garden in Paris, near the Boulevard de Malesherbes, most easily approached from the Arc de l'Étoile, through the Avenue Hoche. It was laid out in 1778 by Carmontel for Philippe Égalité (then Duc de Chartres) as what the French call an English garden, and adorned with bowers, grottoes, obelisks, fountains, &c. By a decree of the Convention it was devoted to public amusements. Napoléon afterwards presented it to Cambacérès, who returned it as too expensive: and Louis XVIII. restored it to its original owners, in whose possession it remained until it was confiscated with the property of the Orleans family in 1852. In 1848 it was for a short time the headquarters of the Ateliers Nationaux. It now belongs to the Municipality of Paris; it has been most tastefully laid out, and is open to the public until 10 P.M., forming a very agreeable promenade. It is beautifully arranged, planted with flowers and ornamental shrubs, and contains some fine *old* trees, besides rock-work with a cascade, and a small lake surrounded by a half-ruined portico of fluted Corinthian columns. The gates by which it is entered are very handsome specimens of modern iron-work.



**Monnaies, Hôtel des (*Mint*), D 4.**

The Museum is open on Tues. and Frid. from 12 to 3. The workshops are shown on Tues. and Frid. at the same hour by a permission to be obtained from M. le Directeur.

A handsome classical building on the Quai Conti, near the Pont-Neuf, erected in 1775 by the architect D. Antoine. Front 382 ft. long. The six statues decorating it are by Le Comte, Pigalle, and Mouchy. The *Museum* (Musée) is on the first floor. The *Grande Salle* contains a large collection of the coins and medals of all countries, those of France from the time of Charlemagne, and some of the silver ingots of the Cochin-China indemnity. In the next salle are weighing machines, models of furnaces, and machinery used in coining, &c. In the next, styled the *Salle Napoléon*, is a bust of the Emperor by Canova, and a cast of his face taken after death; here are arranged all the dies used in this establishment both for coins and medals, including those struck in France during the First Empire. The workshops (*ateliers*) as shown are not very extensive. The metal is cast into ingots, then rolled out into bars of a uniform thickness, out of which 'round blanks of the requisite size and weight are punched. These blanks are first milled by an ingenious press, and then stamped with the impression. About 1,500,000 coins can be struck per day. In a part of this establishment are extensive laboratories for the Government assays, and those of all the jewellery and plate manufactured in Paris, as practised at the Goldsmiths' Hall in London.

**Mont de Piété, E 4, 55 Rue des Francs Bourgeois.** The Paris great pawnbroking establishment; a bank of advance upon pledges, four-fifths upon gold and silver articles, and two-thirds of their value of other effects. Pawnbroking in France, as in most parts of the Continent, is a municipal monopoly. It was established in 1777, but is now regulated by the law of June 1851, and the necessary capital taken from the general hospital fund, which also receives the net profits for charitable purposes. About 2,000,000*l.* is lent out annually. The lowest value rate of interest paid is 9 per cent. The articles pledged, if not redeemed, are sold at the expiration of 15 months, and the surplus money, if any, is paid to the owner if application is made within 3 years. There are two large branch establishments at 16 Rue Bonaparte and 32 Rue Servan; and 22 branches (*Bureaux Auxiliaires*) in different parts of Paris. The profits of the Institution vary annually; in fact it is sometimes worked at a loss.

**Montfaucon.** Near the Rue de Crimée, in the northern suburbs of the city, a slight elevation above the plain, close to which is the Parc des Buttes Chaumont. Here stood the Fourches Patibulaires, or public gibbet, where executions of criminals took place. The gibbet consisted of a raised stone platform, round 3 sides of which rose 15 rough stone piers 40 or 50 ft. high, joined by 3 tiers of cross beams of wood, to which criminals were suspended by chains in 3 rows. From the outside it looked like an empty house of 3 stories. Here the body of Admiral de Coligny was suspended (in Aug. 1572) after the Massacre of St. Bartholomew. In later times Montfaucon was the central slaughtering station of horses, dogs, &c., now removed to the plain *des Vertus*. On its summit now stands a Protestant ch. erected by a benevolent Prussian missionary, M. de Bodelsehwing, for the use of the poor German population of the neighbouring quarter; annexed to which are ragged and infant schools. Montfaucon was the scene of the defeat of the Normans, in A.D. 885, by Eudes, Count of Paris, when 20,000 of these invaders of the capital were left dead on the field of battle.

**Montmartre, C 1.** A hill 341 ft. above the Seine, included in the enceintes of Paris, on the N., very conspicuous in all views of Paris. It has long been quarried for its gypsum or plaster-of-Paris, which yielded the numerous Fossil Bones of Pachyderms described by Cuvier.

In 1825 it was a bare hill with a church and a few houses on the summit; now it is a large town. St.-Denis is said to have suffered martyrdom here, hence the name. There was formerly a nunnery on the summit, the *ch. of St. Peter* being the only part now remaining, and this has been much altered; 3 chapels of it, however, are of the 12th cent., and in the Norman style. The Chapelle des Martyrs, in which the Order of the Jesuits had its origin, in the vow taken here by Ignatius Loyola and his first followers, August 15, 1534, was pulled down at the Revolution. There is a Calvary near the ch., to which devotees resort. Several points on the hill command views over Paris and the level country N. of it. The best is from the *Moulin Debray* on the summit. Admission 10c. The *Château Rouge*, Chaussée de Clignancourt, is a restaurant and dancing garden. See *Balls*.

At Montmartre the insurrection and civil war of 1871 took its rise, March 18. Here the Red insurgents and National Guards planted the 250 cannon which they turned against the other half of "The Republic *one* and undivided" under the headship of M. Thiers. In this quarter (No. 6 Rue des Rosiers, now Rue de la Fontenelle) the cold-blooded murder of General Clément Thomas

(a Republican) and General Lecomte took place. On the 24th May the army of Versailles stormed and took the batteries which had inflicted so much loss upon them and upon Paris, and turned the guns against the insurgents themselves, who had made a final rally in Père-la-Chaise and Buttes Chaumont. By May 28th this bloody insurrection was quelled.

In 1875 the foundation of a vast Expiatory *Church*, dedicated to the *Sacré Cœur*, was laid by Abp. Dupanloup. The architect is M. Abadie. It will be surmounted by one large and four smaller domes; the chief portal bears equestrian statues of St. Martin and St. George. A division of the English army encamped here in 1815.

The *Cemetery*, the oldest in Paris, is on the S. declivity of the hill, in an old quarry. At the N.E. end of the principal avenue in the Jewish portion is a fine monument to Halévy, the composer, surmounted by a statue. In that which leads l. from the entrance are the tombs of Daru, the historian of Venice; Marrast, the republican writer, died 1852; Duchess of Abrantès, died 1838; Godefroy Cavaignac, with a good bronze figure by *Rude*, under which lies the more celebrated General and President Cavaignac. There is a chapel to the memory of a Countess Potocka, near which a good view is obtained. Here lies a young Pole, Kamienski, killed at Magenta, with a bronze recumbent statue by Franceschi, near which is the monument of the painter Paul Delaroche, and that of the Ducal family of Montebello, in which has been deposited the heart of Marshal Lannes. Henri Murger, the novelist; Alfred and Tony Johannot, Greuze, Carle Vernet, Legouvé, the poet; Pigalle, the sculptor, are also interred here. Many English are buried in this cemetery.

**Montmorency**,  $8\frac{1}{2}$  m. 1 m. from the *Enghien* Stat. on the Chemin de Fer du Nord. 4344 Inhab. A prettily situated town on a hill opposite to *Enghien les Bains*. Louis XIV. changed the name to *Enghien*, and the Convention changed it to *Émile*. *Rousseau* lived here and rendered his *Ermitage* celebrated as the place where the 'Nouvelle Héloïse' was written; the house, at the end of the Rue Grétry, was afterwards inhabited by Grétry, the celebrated composer. There is nothing remarkable in the town except its situation and the walks and rides in the neighbouring forest of chestnuts, covering 4500 acres, which render it a favourite resort of the Parisian holiday-makers. Balls take place every Sunday in summer. The *ch.* is in the Gothic style of the 15th cent.

**Mont-Parnasse**, Boulevard du, C 6, S. side of Paris. Owes its name to a hillock in the neighbourhood levelled in 1761, and which



the students jocularly styled Mont-Parnasse, because they were in the habit of reciting their compositions and discussing poetry there. *La Chaumière*, a celebrated dancing garden, closed in 1857, was at No. 96.

The **Cemetery**, 150 acres, contains the tombs of *Henri Martin*, the historian; *Lisfranc*, the surgeon; *Orfila*, the chemist; *Gérard*, the painter; *Rude*, the sculptor, and the *Four Sergeants of Rochelle*.

**Montreuil-sous-bois.** See *Vincennes, Bois de*.

**Montsouris Parc** of 16 hectares, formed between 1875–78, at the extremity of the Boulevard d'Enfer near the Sceaux Rly. Stat. It is prettily laid out and contains an ornamental lake, and the reproduction of the palace of the Bey of Tunis, styled the *Bardo*, which was shown in the Exhibition of 1867, and is now used as an Observatory.

**Mont Valérien**, a hill W. of Paris. A Calvary in former times stood on this hill, and was the resort of devotees until 1830. In 1841 it was converted into one of the strongest of the detached forts round Paris. It cost 200,000*l.*, and has barracks for 1500 men and store room to an immense amount. On March 18, 1871, when the insurgents on Montmartre had defied the attempt of General Vinoy to take from them the 200 cannon which they had seized, M. Thiers ordered all the forts to be evacuated by the Versailles army, including Mont Valérien, the citadel of Paris. This order was being carried out, when at 1 A.M. of the 19th, General Vinoy forced his way into M. Thiers' bedroom, and insisted on its re-occupation. This was hardly done, when a Communist force reached the gates to take possession. Two weeks later, the guns of St. Valérien raked, with murderous effect, the column of insurgents marching confidently under the walls, on its way to capture Versailles and the Government of M. Thiers, cutting the column in two, and contributing mainly to the failure of that enterprise. The fort mounts 60 guns; the view from it is fine. Permission to see it is usually granted on application to the "Ministre de la Guerre." The summit is 343 ft. above the Seine, 430 ft. above the sea. (See *Fortifications*.)

**Morgue, La**, D 4, on the Quai de l'Archevêché, at the point of the Île de la Cité, behind Notre-Dame, is a place where the bodies of

the murdered, drowned, or of suicides, are exposed until they are recognised. The building is a plain, one-storied Doric edifice, with a central hall and offices for the attendants on either side; always open. On entering a glazed partition will be seen, behind which are exposed the bodies of men and women found dead or drowned, and unowned. They are stretched naked, with the exception of a piece of leather over the loins, upon black marble slabs; the clothes found hang on pegs above them, and a stream of water is trickling over the bodies. Each corpse is exposed for 3 days, and there are usually 3 or 4 at a time, often hideously bloated and distorted, the majority being taken from the river. About 700 are carried to the Morgue every year on an average, of whom about one-sixth are women and one-sixth new-born infants. The greatest number are found in June and July, the fewest in December and January. Gambling at the Bourse is the most fruitful cause of suicide. 15 fr. is paid for every corpse brought in. The larger proportion are never claimed by their friends, and are buried at the public expense. A perpetual stream of men, women, and children pour in and out of this horrible exhibition, to gaze at the hideous objects before them, usually with great indifference.

**Mortefontaine**, 417 Inhab. (*Survilliers* Stat., 18½ m. on the Chemin de Fer du Nord), lies 3½ m. from the station, and is remarkable for its park, which is beautifully laid out as a *Jardin Anglais*, abounding in trees, rocks, and water. It was planned in 1770 by *Le Pelletier*, President of the Parliament of Paris, and afterwards became the property of Joseph Bonaparte. The treaty of 1800 between France and the United States was signed here.

**Musée Municipal.** See *Carnavalet*, *Hôtel*.

**Nanterre** (4984 Inhab.), 7½ m. from Gare de St.-Lazare, contains a ch. with a tower of the 13th or beginning of the 14th cent. The façade was reconstructed in 1638. The *Fête de la Rosière* is held here annually on the 15th May, when a poor and deserving young girl, chosen by the "notables," is crowned with roses and receives as a marriage portion a sum of money voted by the Municipal Council. Nanterre is also celebrated for its cakes and sausages.

**Nation**, Place de la, G 5, formerly *Place du Trône*. A large

circular space, surrounded by trees, at the extremity of the Rue St.-Antoine. Here the guillotine stood from 12 June to 27 July, 1794, during which (46 days) 1270 persons suffered there. It was then removed to the Place de la Concorde, where Robespierre and his adherents were executed.

**Nesle, Tour de.** See *Tour de Nesle*.

**Neuilly, 2 m. from the Barrière de l'Étoile.**

Near Puteaux Stat. of the Versailles Rly. Tramway from the Madeleine.

A village in which Louis-Philippe had a favourite residence; it was plundered and most of it burnt in Feb. 1848, and again during the civil war, March 1871. Between insurgent Reds of Paris and the army of Versailles, scarcely a house escaped. There is a handsome bridge over the Seine, b. 1778. It is a place of resort for Parisian boating-parties; the best boats are on the Paris side of the bridge. The park is partly built over. Here is the *orphanage* for English Children, founded by Miss Leigh, aided by a bequest of the late M. Galignani, bookseller. A handsome Gothic *English Ch.* dependent on it was opened 1878. *Service*, twice on Sunday.

**Newspapers.**—The following is a list of the principal newspapers, with their prices:—

Morning (*Republican*), L'Évènement, 15 c.; L'Intransigeant, 10 c.; La Justice, 10 c.; La Paix, 15 c.; La Petite République, 15 c.; Le Dix Neuvième Siècle, 15 c.; La République Française, 15 c.; Le Gaulois, 15 c.; Le Gil Blas, 15 c.; Le Globe, 10 c.; Le Parlement, 15 c.; Le Petit National, 5 c.; Le Rappel, 10 c.; Le Siècle, 15 c.; Le Journal des Débats, 20 c. (*Legitimist*), Le Constitutionnel, 20 c.; Le Paris Journal, 15 c.; Le Petit Moniteur, 5 c.; Le Clairon, 10 c.; Le Soleil, 5 c.; Le Triboulet, 15 c.

Evening (*Republican*), La Liberté, 10 c.; La Marseillaise, 10 c.; La Petite Presse, 5 c.; La Presse, 10 c.; Le National, 10 c.; Le Télégraphe, 15 c.; Paris, 10 c. (*Legitimist*), L'Univers, 15 c.; La Gazette de France, 15 c.; Le Français, 15 c.; Le Monde, 15 c. (*Bonapartist*), L'Estafette, 20 c.; L'Ordre, 15 c.; La Patrie, 15 c. (*Theatrical*) Evening, L'Entr'acte, 20 c. (*Sporting*), Le Jockey, 15 c. (*Comic*), Le Charivari, 25 c.

(*Weekly Illustrated Papers*), Comic Finance, 25 c.; L'Illustration, 75 c.; L'Univers Illustré, 40 c.; La Vie Moderne, 75 c.; Le Journal Amusant, 35 c.; Le Journal Illustré, 15 c.; Le Journal de la Jeunesse, 50 c.; Le Monde Illustré, 50 c.; Le Triboulet, 50 c.



Nearly all these may be obtained at the Kiosques on the Boulevards des Italiens and des Capucines, as well as the *London Morning and Evening Papers* (Penny papers 25 c., Times 50 c., Sixpenny papers 1 fr.).

**Ney, Marshal**, statue of, at the S. of the Luxembourg garden, in the alley leading to the observatory, C 5. This brave but weak general was at his own desire sent by Louis XVIII. to repulse Napoléon after the landing from Elba; but, instead of so doing, he packed up his old uniform and orders in his portmanteau, and went over with his army to the Emperor. For this he was sentenced to death by the Chamber of Peers, and shot on the spot where his statue now stands, 7 Dec. 1815. He was buried at Père-la-Chaise, where his grave still remains without a monument. This statue was placed here 7 Dec. 1853; the artist Rude has not been fortunate in his work. The names of the different battles at which Ney was present are engraved on the pedestal.

**Nicolas des Champs, St.**, E 3. A ch. of the 15th and 16th cents. in the Rue St.-Martin, near the Conservatoire des Arts et Métiers, in the florid Gothic style. The interior, consisting of a long aisle and choir, with double aisles, has a handsome groined roof; the upper part, including the choir, has been barbarously modernized, the Gothic piers being converted into Doric fluted columns, and the pointed arches rounded off; the façade, consisting of a triple gable front, still offers some good Gothic tracery. Gassendi and Mlle. de Scudery were buried here. The bell-tower at the W. end is a good specimen of the 16th cent.

**Ninon l'Enclos, Hôtel de**, 28 Rue des Tournelles, was built about the end of the reign of Henri IV. The ceilings are ornamented with Cupids, and on the staircase is a beautifully preserved medaillon of Louis XIV.

**Nogent sur Marne**, 10½ m. on the Vincennes Rly., contains a ch. with a monument to *Watteau*, the painter, who died here in 1721. A fine viaduct, 900 yards long, carries the Rly. across the Marne. Nogent is the best starting-point for boating excursions on the Marne.

## \*\*\*Notre-Dame, Cathedral of, D 4.

Open daily from 6 A.M. The choir and chapels not until 10 A.M. The choir railings are open on Sunday until after Mass. The *trésor*, &c., daily, except Sunday and fête days, 50 c., 12 to 4. Apply to the Suisse.

The metropolitan ch. of Paris, standing on the Île de la Cité, and approached by an open space or square called Parvis (Paradise) Notre-Dame. The existing edifice was begun 1163, on the site of two older churches, by Bp. Maurice de Sully. The choir was completed 1196. The rest of the building was finished by 1257, except the chapels of the apse or chevet, added 1325-30. Thus it remained untouched until 1700, when a series of barbarous alterations, continued for many years, were only to be followed by wanton destruction and desecration during the Revolution. In 1793 this ch. was designated "The Temple of Reason," and on 10th of Nov. was celebrated in it the Feast of the Goddess, who, impersonated by the wife of a printer called Momoro, and seated on the high altar, returned the devotion of her worshippers by a kiss!! Since 1845 the outside has been very judiciously restored and repaired under the direction of MM. Viollet-le-Duc and Lassus; and new statues have refilled the niches, the disfigurements of Louis XIV. and XV. in the Italian style have been swept away, and the old design restored as nearly as possible. The same has been done in the interior, and the edifice reconsecrated. *The West Front*, the grandest feature in the building, and scarcely surpassed anywhere, was not commenced till 1215, its tower finished 1235. Its 3 lofty recessed portals each enclose in their tympana 3 tiers of reliefs—the Last Judgment in the central; in the N. portal events in the Life of the Virgin, famed for their beauty; in the S., or Porte Ste.-Anne, sculptures from the destroyed ch.; while in niches at the sides are ranged saints, angels, prophets, &c.; in a series of 28 arches above are statues of kings of Judah: the whole restored since 1850. These gates are picturesquely described in Victor Hugo's 'Notre-Dame de Paris.' In 1257 Jean de Chelles, architect, built the N. and S. transepts, the chapels on each side of the choir, and the beautiful little *N. door* (Porte Rouge) which formerly led into the cloisters. The two massive square towers, connected by a beautiful open arcade, rise to a height of 224 ft. They were designed to carry stone spires, and the general design is very incomplete without them. In the S. tower hangs the bell called the Bourdon, weighing more than 13 tons. The view from the top is one of the best in Paris, as it commands the course of the Seine and bridges. *Entrance* (20 c.) in the N. tower. The general character of the architecture of N.-D. is simple as belonging to an early building, and majestic in all its

parts; one very prominent feature of the exterior is the number and size of the flying buttresses. Those which support the choir vaults were rebuilt 14th cent. and seriously disfigure the ch.

The *Interior*, though it suffers in grandeur from the lowness of the nave piers and arches, presents a noble vista, 390 ft. in length; a central aisle 105 ft. high, with double side aisles and chapels which are continued round the choir. The nave chapels, of the same date as the Sainte-Chapelle, nearly resemble it. *Obs.* the beauty of some of the circular piers between the 2 aisles, surrounded by detached shafts. Over the main arches run spacious vaulted galleries, capable of holding 1500 spectators in 4 rows during great ceremonies and spectacles. The 2 noble rose-windows in the transepts, each 36 ft. diameter, are filled with coloured glass of the 13th cent.; the windows of the choir have been filled with very brilliant painted glass by living artists; the nave is bare of monuments, owing to the taste of the age of Louis XIV., when the old tombstones were removed in order to pave the floor with marble, and to the inexorable fury of the Revolution of 1793, which removed or broke what remained, the only one preserved being that of Bishop *de Bucy*, who died in 1304, and which now stands in the Lady Chapel.

The *Choir* is separated from the nave by a gilt iron railing. Before the altar of N.-D. the boy-king Henry VI. of England was crowned king of France, 1431; the present altar is modern, with a marble group of the Descent from the Cross by Coustou. The carved wood stalls are by *Marteau* and *Nel*, the bas-reliefs above them by *R. Charpentier*, a pupil of *Girardon*. On the outside of the wall enclosing the choir are inserted 23 alto-reliefs representing events in the life of Christ, by Jean Ravy, date end of 13th cent., finished 1352, by Jean Bouteiller. The greater part of these reliefs were taken away under Louis XIV., and Italian ones substituted! The old, having been discovered, have been replaced. In the chapels behind the choir are modern marble monuments of the Comte de Harcourt, by *Pigalle*; of Card. de Belloy giving alms to a mother and child, by *Deseine*; of Archbp. de Juigné by *Cartelier*; and of Archbp. Affre, killed in attempting to pacify the insurgents in the Faubourg St.-Antoine in 1848. Against a partition wall of one of the N. chapels in the chevet is a beautiful sculpture of the Assumption of the Virgin (early 14th cent.) brought from the cloisters. On the S. wall of the S. transept are the *Plaques des Otages*, two black marble tablets, bearing the names of the 75 hostages, commencing with that of Mgr. Darboy, murdered by the Communists, 24, 25, 26, and 27 May, 1871. The tombs of Cardinal *Morlot* and Archbishop *Darboy*



arc in the chapel of St.-George. The painted glass of the windows is mostly ancient. The interior of Notre-Dame, in its simple, uncoloured grandeur, now presents one of the most magnificent specimens of the early Gothic in any country. The decoration of the numerous chapels out of the aisles is in a tawdry style, unworthy of the magnificent edifice out of which they open.

On the S. side of the ch. stood the Archbishop's Palace, destroyed by the mob in 1831; part of the site is now occupied by the

*Sacristy*, a modern elegant Gothic structure, designed by M. Viollet-le-Duc. Entrance on the rt. of the ambulatory. The treasures of the ch. were stolen in 1793, in 1831, and again in 1860; but on the latter occasion some of the objects carried off were found in the Seine. Here are still shown magnificent sets of costly priests' vestments, coronation relics of Napoléon I., church-plate—amongst which the ostensor of St.-Louis from the Sainte-Chapelle much restored, that presented by Louis XVIII. to the ch. on the occasion of the baptism of the Duke de Bordeaux—the cross worn by St. Vincent de Paul when attending on Louis XIII.'s last moments; a cast from the face of Archbp. Affre, and the bullet with which he was shot and the blood-stained robes of 3 successive archbps. of Paris—Affre, Sibour, and Darboy—who have been assassinated by mobs. Among the relics are cited 2 thorns from the Crown of the Saviour, to preserve which the Sainte-Chapelle was erected by St.-Louis, and one of the nails of the Cross, formerly in the ch. at St.-Denis. The exterior of the ch. was only slightly damaged by Communist shells in 1871, but the chairs and benches had been collected round the great altar and set on fire, destroying the steps leading to the choir, damaging the chapter-stalls, and distorting the railings, when the Versailles troops arrived, and prevented the total destruction of the building.

**Notre-Dame de Bonne-Nouvelle**, D 2, rebuilt in 1830 in the classical style. There are many modern paintings and statues in it, but none worth particular notice.

\***Notre-Dame de Lorette**, D 2, at the N. extremity of the Rue Lafitte, a highly decorated modern ch., after the style of the smaller early Roman basilicas; should be visited on a bright day. This ch. was begun in 1823, and completed in 1836 by the architect Lebas; and though mediævalists may assert that it does not resemble a ch., it is an imitation of the early Christian churches, the best preserved of which now remaining is that of *S. Agnese fuori le*

*Mura* at Rome. The exterior is not very remarkable. The façade consists of a deep Corinthian portico of four columns; the interior, 226 ft. long, 59 ft. high, of a nave, double aisles, choir, and apse; the style Ionic, the columns of yellow limestone imitating marble.

The interior is gorgeously gilt, stuccoed, and painted. The chapels most deserving of notice are one decorated by Roger, on rt. at the entrance, for baptism; one at end of the rt. aisle, for the Holy Communion, by Perrin; and that opposite, by Orsel. The fourth, for marriage ceremonies, contains a statue of the Virgin, and a painting by Blondel; the Crowning of the Virgin, with the Four Evangelists, on gold ground, in the hemicycle over the high altar, is by Picot; the 8 subjects from the life of the Virgin over the columns are by Dubois, Langlois, Vinehon, Hesse, &c. The vault of the choir has paintings by Delorme; and on the piers two large subjects of the Presentation in the Temple, and Christ disputing with the Doctors, by Heim and Drolling. The steel rails across the E. end of the aisles are handsome.

This is the ch. of a large modern quarter of Paris; and as the French object to living in a new house, the numerous apartments in this quarter were at first let at low rates, and many tenanted by women of doubtful character, to whom the name of *lorettes* was given in consequence, for which *cocottes* is now substituted. The ch. was occupied and pillaged during the Commune, 1871.

**Nurses.** English hospital-trained nurses may be obtained by applying to the Directress of the *Association of English Hospital-trained Nurses*, 29 Avenue Wagram. The charges are 50 fr. per week each, which does not include incidental expenses, such as washing, cab hire, railway fare, &c.

**Observatoire** (Observatory), C 6, a large building, very conspicuous from the Luxembourg garden. The principal part was completed by Claude Perrault in 1672, but, not being adapted to the wants of modern science, other buildings have been added for the reception of the more useful instruments. These are of course not shown except to scientific visitors with a special introduction. The really working part of the establishment is in the low buildings on the l., which contain the transit instruments, circles, and meteorological instruments; the great dome on the roof contains a gigantic equatorial, hitherto used to little purpose. From the roof there is a very *fine view* over Paris. In the distance will be seen an obelisk on Montmartre, due N. of the Observatory,

and on the prolongation of a line traced on the floor of one of the rooms, and this line is the meridian of Paris, from which the longitudes are reckoned by the French. Beneath the building are wells, formerly used for experiments on gravity, temperature, &c. Arago was for many years the chief of the Observatory. The Paris Observatory is far behind our national one at Greenwich, but the National Assembly has voted liberally towards its support, and a large refractor was constructed under the direction of M. Leverrier by MM. Eichens and Martin at a cost of 8000*l.* in 1875. The mirror cost 2000*l.*; it is 120 centimètres in diameter, and weighs half a ton. The Observatory was seized and occupied by the Commune, May 1871, as a military position. Driven from it on the 24th, they set fire to it and endeavoured to destroy it altogether. The cupolas and other parts were riddled with shot. Little injury, however, was done to the instruments, though the great equatorial was hit by 20 balls.

**Octroi**, O. Fr. *otrier*, from the Latin *auctorare*. A tax, principally on eatables, wines, and liquors; but also on most other things which are brought into a French town. Part of this tax goes to the Government; part supplies the place of the English borough-rate, parish-rate, &c., and is applied to the general purposes of the town. It was for the purpose of levying this tax that the old octroi wall of 1784 was built, with gates called *Barrières*, and the Boulevards extérieurs were made. This wall formed the boundary of Paris until 1 Jan. 1860, when the limits of the octroi were extended to the line of the fortifications, thereby trebling the area of Paris (see Part II.). There are 67 octroi entrances or gates (*Portes*), and the officers employed in levying the duty amount to 2000. As a matter of form every carriage entering Paris is stopped and looked into. Carts are really searched, and duty levied on every taxable article. The receipts of the Paris octroi in 1877 exceeded 5,000,000*l.*

**Omnibuses and Tramways.**—There are 33 lines of omnibuses in Paris. The vehicles are large and roomy, and run from 8 A.M. to 11 P.M.; they are well managed and very regular, although slow in their progress compared with those of London. To get a seat in a Paris *omnibus* it does not suffice to plant yourself at the corner of the street and hail the passing vehicle, for such is not the fashion in Paris. The driver is not on the lookout, and the conductor often disdains to pull the check-string, even though his vehicle be not half full. To secure a ride in peace and comfort you must go to one of the stations, of which there are two or three



on every omnibus-route. There you will find a small waiting-room, with benches round the walls and a desk at one end, where sits a solemn functionary, who presents you with a square ticket bearing a number. You take your seat and watch the arriving and departing vehicles till your number is called out; and you must be sharp about it, too, or the next number will be called and the omnibus depart without you. The fare is 30 c. inside and 15 c. outside. Correspondance is only given on payment of the former sum. If you want an exchange-ticket—or *correspondance*, as it is called—you are furnished with one for the asking, your single payment of six sous entitling you to as long a ride as you wish in a single direction. By a well-regulated system of exchange-tickets a traveller can go from one part of Paris to another, though not on a direct line, having a right to be transferred from one omnibus to another running on a cross line, changing seats at the point of intersection. Passengers pay as soon as they are seated, and there is a check on the conductor in the shape of a dial, the hand of which he is bound to turn, and so strike a bell for each person who gets in. The public omnibuses belong to the Compagnie Générale des Omnibus, who enjoy a municipal monopoly. The vehicles and their lamps on the several lines are of different colours, and the lines lettered as follows. Those which the English visitor is most likely to use are marked with a star:—

## COLOUR. LANTERN.

Yellow.	Red.	A. <b>Auteuil</b> to the <b>Madeleine</b> , by Passy, and the Av. du Trocadéro, Av. Montaigne, Champs-Élysées, Place de la Concorde, and Rue Royale.
Van Dyck Brown.	Red and white.	B. <b>Trocadéro</b> and Rue Chaillot to the <b>Strasbourg Rly. Station</b> , by the Champs-Élysées, Madeleine, Rue St.-Lazare, and Boulevard de Strasbourg.
Yellow.	Red and white.	* C. <b>Porte Maillot</b> to the <b>Hôtel de Ville</b> —along the Avenue de la Grande Armée, the Champs-Élysées, and the Rue de Rivoli.
,,	Red.	D. From the Porte de <b>Ternes</b> to the Boulevards des <b>Filles du Calvaire</b> and Temple, along the Av. des Ternes, the Faubourg St.-Honoré, Place de la Madeleine, and the Halles,
Van Dyck Brown.	Red and white.	* E. <b>Madeleine</b> to the <b>Bastille</b> —along the Boulevards.
Dark Brown.	Red.	F. <b>Place Wagram</b> to the <b>Bastille</b> , by Rouen and Havre Rly. Station, Place des Victoires, Rue de Rambuteau, Place des Vosges.
Light Brown.	Green and white.	G. <b>Batignolles</b> to the <b>Jardin des Plantes</b> —along Rue de Clichy, Chaussée d'Antin, Rue St.-Honoré, Rue de Rivoli, Place du Châtelet, and Rue Cuvier.
Yellow.	Red and white.	* H. <b>Clichy</b> to the <b>Odéon</b> —passing by Avenue de Clichy, Boulevard des Italiens, Rue de Richelieu, Places du Palais Royal and Carrousel, Rues de Grenelle, Tournon, and Vaugirard.
Green.	Red.	I. Place <b>Pigalle</b> to the <b>Halle aux Vins</b> —passing by Faubourg Montmartre, Place des Victoires, Pont-Neuf, Pont and Quai St.-Michel, Place Maubert.

COLOUR.	LANTERN.	
Yellow.	Red.	J. <b>Montmartre</b> to the <b>Place St. Jacques</b> —by the Rue Rochechouart, Rue Montmartre, Halles, Place du Châtelet, Boulevard de Palais, Faub. St.-Jaeques.
,,	Green and red.	K. <b>Gare du Nord</b> to <b>Boulevard St. Marcel</b> —along Rue du Faubourg St.-Denis, Rue St.-Denis, Quai aux Fleurs, Rue Linné.
Van Dyck Brown.	Green and white.	L. <b>La Villette</b> to <b>St.-Sulpice</b> —along Faubourg St.-Martin, Petit Pont, Rue de Seine.
Dark Brown.	Green and red.	M. <b>Belleville</b> to the <b>Arts et Métiers</b> —along the Boulevard de la Villette, Rue du Faubourg St.-Martin, Boulevard de Strasbourg.
Green.	Red.	N. <b>Belleville</b> to <b>Rue du Louvre</b> —along the Rue du Faubourg du Temple, Porte St.-Denis, Rue d'Aboukir.
,,	Red and green.	O. <b>Ménilmontant</b> to <b>Gare Montparnasse</b> —across Paris N. to S., along Rues de Ménilmontant, Vieille du Temple, Rivoli, Place du Châtelet, Rue de Rennes.
Yellow.	Red.	* P. <b>Charonne</b> to the <b>Place d'Italie</b> , along the Rue de Bagnolet, Rue de la Roquette, Av. Ledru Rollin and Bd. de l'Hôpital.
Dark Brown.	,,	* Q. <b>Plaisance</b> to the <b>Hôtel de Ville</b> —Rue de Vanves, Rue du Montparnasse, Rue du Luxembourg, Place St.-Sulpice, Boulevard du Palais.
Van Dyck Brown.	Red and white.	R. <b>Gare de Lyon</b> to <b>St.-Philippe du Roule</b> —by Rue St.-Antoine, Place du Palais Royal, Rue and Faubourg St.-Honoré.
Green.	Red and white.	* S. <b>Barrière de Charenton</b> to the <b>Château d'Eau</b> —along the Rue de Charenton, Boulevards Beaumarchais, Calvaire and Temple.
Yellow.	Orange.	* T. <b>Gare d'Orléans</b> to the Square <b>Montholon</b> —by Jardin des Plantes, Quai St.-Bernard, Pont de la Tournelle, Rue St.-Martin, Porte St.-Denis, Rue d'Enghien.
,,	Green and red.	U. <b>Parc Montsouris</b> to the <b>Place de la République</b> —along the Rues de la Glacière, Monge, Pont Sully, Rue de Turenne.
Light Brown.	,,	V. <b>Barrière du Maine</b> to <b>Gare du Nord</b> —Rues du Cherche Midi and Bonaparte, Pont Neuf, Place du Louvre, Rue Vivienne, Boulevard Montmartre, Rues Bergère, du Faubourg Poissonnière and Lafayette.
Yellow.	Green and red.	* X. <b>Vaugirard</b> to <b>Gare St.-Lazare</b> —from the S. side of Paris, by Rue Blomet, Rue de Sèvres, Pont Royal, Rue des Tuileries and Place de la Madeleine.
Light Brown.	Red and white.	* Y. From <b>Grenelle</b> to the <b>Porte St.-Martin</b> —along the Av. de la Motte-Piquet, Invalides, Rue du Bac, Rue J. J. Rousseau, Pont Royal, Places du Carrousel and du Louvre, Rue Montmartre, Boulevards Poissonnière and St.-Denis.
,,	Green.	Z. <b>Grenelle</b> to the <b>Bastille</b> —along Boulevard de Grenelle, Rue de Vaugirard, Luxembourg, Rue des Écoles, Pont de la Tournelle, Rue St.-Antoine.
Green.	,,	A B. <b>Passy</b> to the <b>Place de la Bourse</b> —along the Rue de la Pompe, Av. d'Eylau, Place de l'Étoile, Faubourg St.-Honoré, Boulevards de la Madeleine and des Italiens, Rue Vivienne.
Yellow.	White and green.	A C. <b>La Petite Villette</b> to the <b>Champs-Élysées</b> —along Rue d'Allemagne, Rue de Lafayette, Rue de la Chaussée d'Antin, Boulevard des Capucines, Rue Royale, Palais de l'Industrie.
Green. <sup>14</sup>	Green.	A D. <b>Château d'Eau</b> to the <b>École Militaire</b> —along Rues du Temple and Rivoli, Place du Châtelet, Pont-Neuf, Place Dauphine, Rue de l'Université, Rue St.-Dominique, Rue Cler.

## COLOUR. LANTERN.

Green.	Green.	A E.	<b>Forges d'Ivry to the Pont St. Michel</b> —by the Quais de la Gare, d'Austerlitz, Jardin des Plantes, Quais Bernard and de la Tournelle.
,,	Red.	A F.	<b>Panthéon to the Place de Courcelles</b> —by the Rue Soufflot, Place St.-Sulpice, Rue de Babylone, Rue de Bac, Place de la Concorde, Place de la Madeleine, Boulevard, Malesherbes, Rue de Courcelles.
Van Dyck Brown.	Red and white.	A G.	<b>Vaugirard to the Louvre</b> —by the Rue de Vaugirard Rue du Cherche Midi, Rue and Pont des St.-Pères.
Yellow.	Orange.	A H.	<b>Auteuil to St.-Sulpice</b> —by the Rue d'Auteuil, Pont de Grenelle, Rue Linois, Rue du Théâtre, Av. Lowendall, Rue du Babylone.
	Blue.	Red and white.	A I. <b>Gare St.-Lazare to Place St.-Michel</b> —along Rue Auber, Av. de l'Opéra, Rue de Rivoli, Boulevard du Palais.

TRAMWAYS.—Tramways, during the last few years, have multiplied and ramified all over Paris. The Voitures of the “Compagnie Générale” are arranged like the Omnibuses, having 22 outside places (sur l'Impériale), 20 inside places, 4 on the platform.

There are at present 41 different lines of Tram-cars, each distinguished, like the Omnibuses, by one or more letters of the alphabet, by their colours, and at night by that of their lanterns.

Like the Omnibuses, their main lines correspond with cross lines, by which a passenger, alighting at the proper cross stations, may follow a course rt. or l. of his original line to almost any street within the Fortifications. On taking his ticket he must ask for a *Bulletin de correspondance*, which he hands to the conductor on reaching his final destination. The word “complet” over the door shows that the Bus or Car is full.

The Tramways and Omnibuses of Paris are very well managed, and are a great convenience and source of economy for the stranger, who, if he knows how to avail himself of them, may easily reach any point in the City or suburbs, however remote. It is necessary to master the lines of route, and points of change and crossing, by studying a little book published periodically, ‘*Itinéraire des Omnibus et Tramways.*’ Price 20 c. Sold at the offices.

*Fares.*—The Tramway fares in Paris are the same as the Omnibuses. Beyond the fortifications the fares are regulated according to distance, and vary from 10 c. to 1 fr.—the latter being the *inside* fare from the Louvre to Versailles, a distance of  $11\frac{3}{4}$  m.

## TRAMWAYS DE LA COMPAGNIE DES OMNIBUS.

COLOUR.	LANTERN.	No.
Green.	Orange and white.	Tr. A. 1. <b>St.-Cloud to the Louvre.</b>
Blue.	Green and white.	Tr. B. 2. <b>Louvre to Sèvres.</b>



COLOUR.	LANTERN.	No.	
Brown.	Orange and white.	Tr. C. 3.	Louvre to Vincennes.
Dark brown.	White and red.	Tr. D. 4.	Place de l'Étoile to Villette.
Dark brown.	Red and white.	Tr. E. 5.	Villette to Place de la Nation.
Blue.	Red and white.	Tr. F. 6.	Cours de Vincennes to the Louvre.
Dark brown.	Red and white.	Tr. G. 7.	Montrouge to the Gare de l'Est.
Orange yellow.	Green and white.	Tr. H. 8.	La Chapelle to Square Monge.
Green.	Orange and white.	Tr. I. 9.	Cemetery of St.-Ouen to the Bastille.
Van Dyck brown.	Red.	Tr. J. 10.	Louvre to Passy.
Yellow.	Orange and white.	Tr. K. 11.	Louvre to Charenton.
Blue.	Green and white.	Tr. L. 12.	Bastille to Pont de l'Alma.
Light yellow.	Orange and white.	Tr. M. 13.	Gare de Lyon to Pont de l'Alma.
Green.	Green and white.	Tr. N. 14.	La Muette to the Rue Taitbout.
Dark brown.	Red and white.	Tr. O. 15.	Auteuil to Boulogne.
Yellow.	Orange and white.	Tr. P. 16.	Trocadéro to Villette.
Yellow.	White and red.	Tr. Q. 17.	Porte d'Ivry to the Halles.
		Tr. A B. 18.	Louvre to Versailles.
Blue.	Red and white.	19.	Church of Boulogne to Pont de Billancourt.
Blue.	Red and white.	20.	Pont de Charenton to Creteil.

## TRAMWAYS SUD.

Brown.	Red.	25.	St.-Germain des Prés to Fontenay aux Roses.
Green.	Red.	26.	Place de l'Étoile to Gare Montparnasse.
Brown.	Green.	27.	Gare Montparnasse to the Bastille.
Dark brown.	Red.	28.	Place Walhubert to Villejuif.
Yellow.	Red.	29.	St.-Germain des Prés to Clamart.
Brown.	Red.	30.	Place de la Nation to Montreuil.
Green.	Red.	31.	Bastille to Charenton.
Green.	Green.	32.	Place de la Nation to Place Walhubert.
Yellow.	Red.	33.	Square Cluny to Ivry.
Green.	Green.	34.	Square Cluny to Vitry.
Brown.	Red.	35.	Vanves to the Avenue d'Antin.

## TRAMWAYS NORD.

Red.	Green.	51.	Place de l'Étoile to Courbevoie.
Red.	Orange.	52.	Madeleine to Boulevard Bineau (Parc de Neuilly).
Green.	Green.	53.	Madeleine to Levallois.
Green.	Green.	54.	Boulevard Haussmann to Gennevilliers-Asnières.

COLOUR.	LANTERN.	No.
Red.	Green.	55. <b>Rue Taitbout</b> to <b>St.-Denis</b> (Place des Casernes).
Brown.	Red.	56. <b>Boulevard Haussmann</b> to <b>St.-Denis</b> (Place aux Gueldres) by <b>St.-Ouen</b> .
Brown.	Orange.	57. <b>Boulevard Haussmann</b> to <b>St.-Ouen</b> .
Yellow.	Red.	58. <b>Madeleine</b> to <b>Suresnes</b> .
Yellow.	Red.	59. <b>Place de la République</b> to <b>Aubervilliers</b> .
Red.	Green.	60. <b>Place de la République</b> to <b>Pantin</b> .

**Opéra Français.** See *Theatres, Le Peletier Rue, and Louvois, Square de la Place.*

**Oratoire, D 3.** A large ch. in the Rue St.-Honoré and Rue de Rivoli, built for the priests of the Oratory in 1630, on the site of the Hôtel of Gabrielle d'Estrées, now a French Protestant ch. belonging to the *Réformés*, or Calvinists. Service every Sunday. See *Churches.*

**Orleans** (see *Palais Royal, &c.*)—Duke, death of. See *Ferdinand, Chapelle de St.*

**Orphanage, English.** See *Newilly.*

**\*D'Orsay, Palais, C 4.** Burned by the Communists, May 23, 1871. This handsome, but rather heavy, Italian Palazzo building, now a gutted ruin, on the S. bank of the river, opposite the Tuileries Gardens, was begun by Napoléon I., and completed and magnificently decorated under Louis-Philippe. It was occupied by the *Cour des Comptes*, the great Audit Office of the Empire, and for the meetings of the Conseil d'État. It enclosed one large and two smaller Courts, with porticoes, statues, &c., and besides the numerous offices, there were two series of magnificent state apartments gorgeously gilt and painted with allegorical pictures, portraits of eminent Frenchmen, historical subjects, &c.

**Ourcq.** See *Canal and Waterworks.*

**Paix, Rue de la, C 2, 3.** A fine wide street leading from the Place

Vendôme to the Boulevard des Capucines, built on the site of a large Capuchin convent. The shops in this street are amongst the most elegant in Paris, and the upper parts of the houses form fashionable residences and furnished hotels. The Hôtels Mirabeau, de la Paix, Hollande, and Westminster, are here.

**Palais Bourbon, Place du, B 3.** S. of the Palais du Corps Législatif. In the centre is a pedestal now occupied by a huge statue of Law on the Chair of Justice, by Feuchères, 1855. The pedestal was intended for a statue of Louis XVIII. After 1848 a large plaster statue of the Republic was placed upon it.

**Palais de l'Industrie.** See *Industrie, Palais de l'.*

**\*\*Palais de Justice (Law Courts), D 4.** Boulevard du Palais and Quai de l'Horloge, on the Île de la Cité.

Can be seen every day except Sunday.

There was probably a Roman palace or castle on this site; the Capetian kings and St. Louis certainly inhabited the spot, and it was the usual royal residence until after the reign of Charles V.; it has since been used for the Parliament of Paris, the Courts of Justice, and a prison. Accidental fires in 1618, 1737, and 1776, have destroyed all the ancient palace except the Sainte-Chapelle, the vaults under the Salle des Pas-Perdus, the kitchen of St. Louis, clock-tower, and 2 circular towers on the quay. It is a vast building, and occupies the whole of the space between the Quai de l'Horloge and the Quai des Orfèvres. It consists of 1. \*\*\***Sainte-Chapelle** (described under that name); 2. **\*\*Conciergerie** and towers on the quay; 3. Numerous courts of law, handsome modern buildings with nothing remarkable about them. Nearly 1,000,000*l.* had been spent in repairs and rebuilding of this palace since 1831, when a large part of it was burned, 1871, by the Commune.

The gloomy front to the quay is of the 14th cent., but has been repaired and almost rebuilt. The large square tower at the corner is the *Tour de l'Horloge*, with a splendid clock-dial, erected in 1853, in imitation of one of 1585, and containing the original silver Tocsin du Palais, which repeated the signal given by St.-Germain-l'Auxerrois for the Massacre of St. Bartholomew. The next tower, which is circular, is *la Tour de Montgomery*, between which and the adjoining *Tour de César* is the entrance to the Conciergerie; out of this door the victims of the Revolution passed from their prison to the



scaffold. The buildings between this and the 3rd tower (the *Tour Bombée*) also form part of the Conciergerie. The principal or E. façade on the Boulevard du Palais is preceded by a courtyard which is closed by a handsome iron railing. Here, in 1439, the Dame d'Armoise, who had passed herself off at Orléans and other places as *Joan of Arc*,\* alleging that she had escaped being burnt at Rouen, was compelled to confess her imposture on the *Pierre de Marbre* or pillory. On the l. rises the SAINTE-CHAPELLE, and immediately in front the FAÇADE OF THE PALACE, completed 1877 by M. Due, archit.: consisting of a colonnade of 8 Corinthian pillars, approached by a broad stone staircase leading to the great stone vaulted hall or vestibule, from which open stairs rt. and l., decorated with a statue of Law, and leading to the 1st, 2nd, 3rd and 5th Civil courts, and to the Salle des Séances Générales. From this vestibule two archways conduct through a corridor to the \**Salle des Pas-Perdus*, a vast hall which occupied the place of the great hall of the palace, built in the time of Philippe le Bel (end of 13th cent.), and used for the grand ceremonies of the monarchy; the vaults under it are of that age. At one end was the marble table on which the royal contracts of marriage and decrees were signed, and on which the *Clercs de la Basoche* used to act their plays. This great hall, 235 ft. long, 88 ft. wide, was burnt in 1618 (it is said that the fire was occasioned in destroying the documents connected with the trial of Ravillac), and rebuilt by Desbrosses a few years afterwards. It was destroyed, May 22, 1871, by the incendiary Procureur of the Commune, Raoul Rigault, along with most of the Law Courts: he directing the petroleum to be poured over the woodwork! The monument by Bosio to Malesherbes (the defender of Louis XVI. before the Revolutionary Tribunal), with his statue above, and his interview with Louis XVI. in his prison before his trial, in relief, below, was saved, and the hall has been rebuilt. In 1878 a monument of *Berryer*, the famous advocate, by *Chapu*, was placed here. The Courts of Law comprising the *Tribunal de Première Instance* open from this hall, and except in Aug. and Sept. there is a plentiful sprinkling here of barristers in gown, bands, and eap (toque), clients, witnesses, clerks, &c. On returning to the vestibule immediately to the rt. is the *Galerie des Merciers*, in which are several offices belonging to the law courts; on l. a staircase leading to the old hall of the Cour d'Assise, destroyed in 1871, and, on rt., a gallery leads to the Cour de Cassation, also destroyed in 1871. It was the chamber in which the old Parliaments of Paris sat, where the *Lits de Justice* were held, and where the remarkable scene of

\* See the *Story of Joan of Arc*, by Lord Mahon, p. 83.

annulling the will of Louis XIV. took place. The place where the will was enclosed in the wall is in one of the existing passages. The visitor will, however, seek in vain for anything to recall the scenes of the old Parliaments, or the trials by the Tribunal Révolutionnaire, by which so many victims were despatched to the scaffold. Here Queen Marie-Antoinette, Mad. Élisabeth, the Girondins, &c., were condemned. The seat of the prisoners was about the centre of the l.-hand wall. A small door in the l. corner led to the Conciergerie, by which the prisoners were brought before their sanguinary judges; the King was tried before the Convention, sitting as a court of justice, in the Manège of the Tuileries.

At the end of the Galerie des Merciers is the new *Salle des Pas-Perdus*, designed by M. Duc, and forming the vestibule to the Criminal Courts, and entered from the W. front of the building. At the N. end are statues of St. Louis and of Philip Augustus; at the S. end, of Napoléon I. and Charlemagne. The central staircase leads to the two *Salles des Assises*, rebuilt in 1875. At this Central Criminal Court of Paris, respectably dressed persons are allowed to occupy good seats, and can hear a trial on ordinary occasions. In the Court of the Sainte-Chapelle, on S. of the palace, is the minor Criminal Court of Police Correctionnelle. The buildings round this court are occupied by offices.

The *Conciergerie*, or ancient prison of the palace, facing the quay, is still used as a place of temporary confinement for criminals, and shown, 12 to 4, with a permission from the Prefect of Police. During the Reign of Terror this prison served as a sort of ante-chamber to the guillotine, the prisoners who were destined for execution being usually transferred to this place. Queen Marie-Antoinette was brought here from the Temple on Aug. 1, 1793, and remained until her execution, Oct. 26. The part in which she was imprisoned, situated in the Tour d'Argent, was burnt by the Communists 24 May, 1871. It was from here that the prisoners were taken by daily batches (*fournées*) in the fatal carts, and carried to the guillotine. Here it was that 288 prisoners were massacred by the mob in Sept. 1792. From here Bailly, Malesherbes, Madame Roland, Danton, were taken to the scaffold. And here at length Robespierre and 17 of his adherents were confined the night before their execution. Here also the Emperor Napoléon III. was confined for a short time after the failure of the attempt on Boulogne. The present sacristy of the chapel was Marie-Antoinette's prison. The chapel itself was the scene of the banquet of the Girondins on the night before their execution. Adjoining the clock-tower is the so-called *Kitchen of St. Louis*; but



it is 50 or 60 years later, part of the work of Philippe le Bel. It is a square vaulted chamber, supported by 9 pillars, with a fireplace in each corner.

In front of the Palais de Justice is the elegant façade of the *Tribunal de Commerce* (see *Commerce, Tribunal de*). The front to the Palais de Justice, on the W. side, designed 1869, by M. Duc, is now entirely open, owing to the demolition of the Rue de Harley.

\*\*\***Palais Royal**, C D 3, opposite the Louvre, between it and the Rue des Petits Champs, and adjoining the Place des Victoires, on the site of *Cardinal Richelieu's Palace*; the *prows* of vessels with which one of the colonnades is adorned were emblems of his dignity as General Superintendent of Navigation. On his death it reverted to the Crown, and was presented by Louis XIV. to his brother the Duke of Orleans, from whom it passed to the *Regent Duke of Orleans*. Here, but not in the existing edifice, was the scene of the almost incredible orgies in which the Regent and his daughter played so great a part. About the year 1765, a fire burnt a great part of the palace; and after it was rebuilt, in 1781, the present ranges of shops which surround the gardens were erected by the great grandson of the Regent, the notorious *Philippe Égalité*, through whose weakness and wickedness the Palais Royal became the focus of revolution and anarchy. This determination, which arose from his extravagant expenditure, at first irritated the Parisians, as the gardens had always been public, but the splendour of the buildings and shops soon reconciled them to it. At the commencement of the first Revolution *Camille Desmoulins* and other mob orators used to make their inflammatory speeches in the gardens, and here on July 13, 1789, was given the signal for the insurrection which ended in the capture of the Bastille; on this occasion the green cockade was adopted, followed soon after by the tricoloured flag, which was compounded of white, the old French colour, and red and blue, the colours of Paris. After the execution of Philippe Égalité, the Palais Royal was sold by auction to different purchasers, but was mostly repurchased by the Orleans family after the Restoration, repaired, and beautified. Until the public gambling-houses were suppressed, the first floors of many of the houses in the Palais Royal were devoted to play, and immense sums were lost here by Marshal Blücher and others when the allied armies occupied Paris. The Orleans family inhabited the palace until the Revolution of 1830. During the Revolution of 1848 the palace was plundered, and the interior, with the magnificent library of Louis-Philippe, was destroyed by the mob. The Emperor Napo-



léon III. made it over to his uncle Jérôme, who inhabited it until his death; from him the state apartments devolved to his son, Prince Jérôme Napoléon; in 1871 they were gutted by the incendiaries of the Commune. The interior has been restored and is used by the Conseil d'État; it is not shown.

The *Palace* forms three sides of the court facing the Rue St.-Honoré, the Théâtre Français adjoining it. The court behind is surrounded with shops, divided from the Great Square or *Jardin* by a glazed *Arcade*,—the *Galerie d'Orléans*. Beyond the gallery is the *Jardin*. This interior space is about 245 yards long and 100 yards wide, ornamented with trees, fountains, &c., and surrounded by buildings which, if not perfect in an architectural point of view, produce a singularly gay and cheerful effect, whether seen by day or night. Round the garden are arcades with shops, mostly cafés, jewellers, and money-changers, forming a very pleasant stroll in all weathers. How so many jewellers and watch-makers can find a living is a problem which may puzzle a stranger. At the N. or upper end were the well-known restaurants of *Véry* (where the Duke entertained Blücher at dinner, after stopping the blowing up of the Pont d'Iéna), the *Trois Frères Provençaux*, and *Véfour*, the last of which only remains. A *military band* plays in summer, from 5 to 6, on Monday, Wednesday, and Friday.

The Palais Royal (once the centre of all that distinguished Paris life, gaiety, and splendour) has now-a-days been eclipsed by the superior attractions of the Boulevards, and many of the famous cafés—de Foy, de Valois, Lemblin, Holland, &c.—are gone.

**Palais Royal, Place du, C 3**, on the S. front of the Palais Royal. There was a small square here where some of the Municipal Guard had a desperate conflict with the insurgents on 24 Feb. 1848; the late Emperor enlarged it in all directions, and opened the Palais Royal to the new buildings of the Louvre; the Hôtel du Louvre forms the E. side of it; on the W. side is the central rendezvous station of nearly all the omnibuses in Paris, and the Théâtre Français.

**Palais des Thermes.** See *Clunij*.

**Panoramas.** There are now several of these exhibitions in Paris:

(1) *The Panorama des Champs-Élysées*, in a Rotunda close to the Palais de l'Industrie. A splendid representation of the bombard-

ment of Paris in 1870-71, as seen from the Fort d'Issy, painted by Philippoteaux. Open 10 to 6. *Admission*, 2 fr.; Sundays and holidays, 1 fr.

(2) *The Panorama Marigny*, occupying the site of the Théâtre des Folies-Marigny in the Champs-Élysées, is to contain a representation of the battle of *Buzenval*, January 19, 1871.

(3) *The Panorama of the Rue de Berri* (No. 5) contains a striking representation, by De Neuville and Detaille, of the battles of *Champigny*, November 30 to December 2, 1870. Open 10 A.M. to 11 P.M. *Admission* 2 fr.

(4) *The Panorama Reichshoffen*, occupying the site of the *Salle Valentino*, 251 Rue St.-Honoré, contains a representation by Poilpot and Jacob of the charge of the French cuirassiers at the battle of *Reichshoffen*. *Admission*, 2 fr.; Sundays and fête-days, 1 fr.

(5) *The Panorama Défense de Belfort*, occupying the site of the *Grand Café de Paris*, 3 Rue du Château d'Eau, contains a representation by Castellani of the siege of *Belfort*. *Admission*, 2 fr.; Sundays and Mondays, 1 fr.

**\*\*Panthéon or Ste.-Geneviève, D 5.**

Open daily to visitors 12 to 5, including Sunday: to ascend the Dome (30 c.), or visit the Vaults (50 c.). Mass daily from 6.30 to 10.

On the S. of the river, upon the most elevated ground in Paris. The largest and finest ch. of the Italian style in Paris; the dome, of chaste and elegant design, is a very conspicuous object. It was begun about 1764, at the instance of Madame de Pompadour, by the architect Soufflot, to replace the ancient church of Ste.-Geneviève, the patron saint of Paris, which stood where the Rue Clovis now runs. In 1791 it was converted into a "Panthéon" to "perpetuate the memory of illustrious citizens," according to the inscription placed upon its frontispiece, "Aux Grands Hommes la Patrie reconnaissante." In 1822 it was re-converted into a ch.; in 1830 to a panthéon; and in 1851 again restored to the purposes of religion. Some insurgents in the June insurrection 1849 took refuge here, and, having closed the doors, cannon were placed in front, and the shot fired against them went through the great W. doors and out through the wall behind the altar. During the Prussian bombardment of 1871, several shells passed through the dome and caused considerable injury. The building externally is 361 feet long, the highest point of the dome 272 feet above the floor. Resembling St. Peter's in Rome and St. Paul's in London, it is inferior in size, but graceful and well proportioned, especially in the interior. The cupola of the lantern was painted by *Gros*; the figures of *La Patrie*, *La Mort*, *La Gloire*, and *La Justice*, on the pendentives, by *Gérard*. Copies

of the frescoes by Raphael, in the Stanze at the Vatican, were placed round the walls under Napoléon III. The sculpture in the pediment above the portico is a chef d'œuvre of David d'Angers, and contains many contemporary portraits. It represents France distributing rewards to her great men. Beneath the church is a vast series of vaults and solid arcades, supporting the floor, and containing tombs or cenotaphs of Voltaire, Rousseau, Lagrange, Soufflot, Lannes, &c. The entrance is on the S. side of the high altar, where is also the entrance to the dome, which is considerably higher than any other building in Paris, and commands a magnificent view.

**Parks and Palaces.** See *Tuileries, Champs-Élysées, Monceau, Montsouris, Bois de Boulogne, Bois de Vincennes, Passy, Luxembourg, Buttes Chaumont*. The annual expense of keeping up the gardens and parks of Paris is not less than 100,000*l.*

**Parvis Notre-Dame, D 4.** The open space in front of the cathedral. The name is corrupted from *Paradisus*. This square has been enlarged by the removal of the Hôtel-Dieu to the N. side, extending to the Seine along the Rue d'Arcole. The old buildings have been replaced by a quay along the bank of the river.

**Passages.** Paris possesses a number of these, like our Lowther and Burlington Arcades, consisting entirely of shops. They are filled chiefly with second-rate shops only. The principal passages are—*Passage du Saumon, D 3*, between the Rue Montmartre and the Rue Montorgueil; *Passage Jouffroy, D 2*, on the Boulevard Montmartre, one of the newest; *Passage Colbert, D 3*; *Passage des Princes, D 2*, between the Rue de Richelieu and the Boulevard des Italiens; *Passage des Panoramas, D 2*, one of the most crowded; *Passage Choiseul, C 3*, the longest; *Passage Vero-Dodat*, near the Palais Royal; *Passage Delorme, C 3*, between the Rues de Rivoli and St.-Honoré, &c.; also Galerie d'Orléans in Palais Royal.

**Passy, A 3.** A suburb on a rising ground above the Seine, W. of Paris. It contains some good houses—those of the Delessert family in particular—a great many schools, and several manufactories; it now forms the 16th Arrondissement of Paris. Passy was the residence of Benjamin Franklin whilst envoy from the United States to France. The house in which he lived was at No. 40 in the Rue Basse, now the Rue Raynouard. Rossini occu-



pied a pretty Swiss chalet, surrounded by a handsome garden, near the Porte de Passy, where he died in 1868. The late Jules Janin lived at No. 5 *bis*, in the Rue de la Pompe. Béranger, the poet, passed the last years of his life here.

*The Artesian well*, situated near the intersection of the Avenue de St.-Cloud and the Rue du Petit Pare, commenced in 1855, under the direction of M. Kind, was, after various mishaps, only finished in September 1861, but with complete success, attaining the subterranean current of water, in the strata below the chalk, at a depth of 1922 Eng. ft. (586 mètres) from the surface, or 1762 ft. (533½ mètres) below the level of the sea, the diameter of the bore being 27½ inches, and the quantity of water furnished in 24 hours averages 8000 tons English; the temperature of the water is 82° Fahrenheit. The entire cost was under 30,000*l.* sterling; the water is slightly chalybeate. At present the whole is allowed to flow into the lakes of the Bois de Boulogne. Other Artesian wells have been sunk on the Place d'Italie, Boulevard de la Gare, in the refinery of M. Say, on the Place Hébert, and at the Butte-aux-Cailles.

Close to the Porte de la Muette and the Avenue d'Eylau is the *Jardin Botanique de la Muette* of the city of Paris, a most interesting establishment to the horticulturist, where all the plants employed in the ornamentation of the squares, gardens, and promenades are reared. The hothouses, greenhouses, and forcing-houses are most extensive; all admirably arranged. The many semi-tropical plants which we see in the parks and gardens are grown here, and from this are planted out in the early summer, and when taken up on the approach of winter stored up here in eaves underground, originally quarries. Admittance on Saturdays. This grand establishment is entirely supported by the municipal council.

**Patents.** See *Conservatoire des Arts et Métiers*.

\***Paul, St.-, et St.-Louis, E 4.** A church in the Rue St.-Antoine, formerly belonging to the Jesuits; begun 1627, finished 1641. The convent to which it was attached is now the Lycée Charlemagne. These Jesuit churches were all built about the same time, and are in the same style, imitated from the Italian edifices, a mixture of Renaissance and classical architecture. The front is lofty and imposing; the interior presents a rich and gorgeous appearance. The windows, the columns, and the walls are loaded

with ornament; marbles adorn the lower part: the dome was the first built in Paris. Bourdaloue, Marshal de Biron, Huet, Bp. of Avranches, and many celebrities were buried here, but the Revolution swept away their tombs. The best pictures here are the Abbey of Longchamp, attributed to *Philippe de Champaigne*, and a remarkable painting of our Saviour in the Garden, by *Eugène Delacroix*, in the l. transept. Here was buried the heart of Louis XIV., and not far from it the body of his victim, the mysterious "Homme au Masque de Fer" (an intriguing Italian, named Matthioli), who died a prisoner in the neighbouring Bastille.

**Paul, St., Hôtel.** A large palæe, which with its gardens occupied the space between the Rue St.-Antoine, Canal St.-Martin, the river, and the Rue St.-Paul, or nearly so. It was built by Charles V. about the year 1364, and was not fortified, but was a magnificent open palace, with entrance towards the river, large kitchen gardens and orchards, a menagerie, &c. Charles VII. abandoned it for the neighbouring Palais des Tournelles, and it was gradually sold between 1519 and 1551. The present Rues de Beautreillis, des Lions, de la Cerisaie, derive their names from parts of the old garden and menagerie. No trace is left of the original building, but some remains of mansions of the 16th cent. are to be seen in the Rue St.-Paul. See *Hôtel de Sens*.

**Pavée, Rue, E 4,** was formerly full of mansions of the nobility. At the corner of the Rue des Francais Bourgeois is a remarkable one, begun by Diane de France, bastard daughter of Henri II., finished by Charles de Valois, Comte d'Angoulême, and purchased in the 17th cent. by the *Lamoignon* family, whose name it bears; the walls are covered with crescents, horns, dogs, &c., in allusion to the name of the princess by whom it was commenced.

**Pavement.** — Down to 1835 the pavement of Paris was detestable; worse, perhaps, than in the worst parts of London. Foot pavement was unknown, except in two or three of the widest streets; everywhere else it consisted of large uneven stones, sloping from the houses down to the middle of the road, along which ran a copious gutter; and carriages were obliged to run with one wheel high up near the houses, the other low down in the gutter, splashing the foot-passengers. Great improvement was effected under Louis-Philippe; and greater still under the Emperor Na-

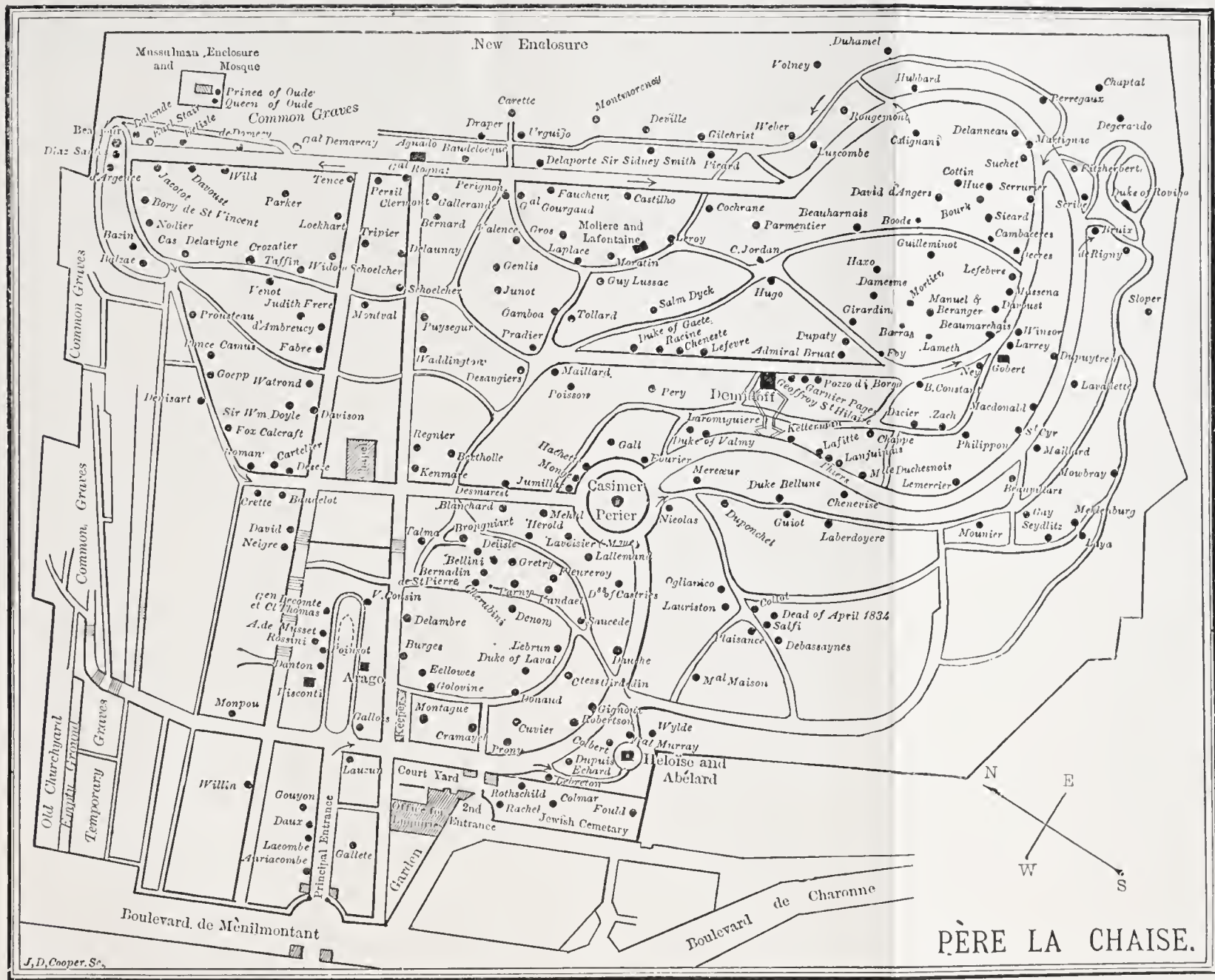
poléon III. The annual expense of keeping the footways in order is over a million of francs, half paid by the town, half by the Government.

**Pawnbrokers.** See *Mont de Piété*.

\***Père-la-Chaise**, G 3. On the N.E. of the city, Boulevard de Ménilmontant. Open daily from 6 A.M. to 6 P.M. The oldest and largest extramural cemetery of Paris. It is a drive of nearly 3 m. to it. The height of the trees and the smoke of the Faubourg St.-Antoine materially injure the once celebrated view over Paris. Omnibuses run to Père-la-Chaise from the Place de la Bastille with correspondence along the boulevards, and from the Louvre every quarter of an hour. There are guides at the entrance who charge 2 fr. an hour, and it will be the best plan to take one, cautioning him not to employ more than a limited time. A good walker will be able to see all that is interesting in a couple of hours.

The N.E. extremity of the Rue de la Roquette, leading to the cemetery from the Boulevard du Prince Eugène, is filled with makers of sepulchral monuments, dealers in wreaths to decorate the tombs, crosses, &c. The ground now occupied by the cemetery was given to the Jesuits in 1705, and received its name from *Père la Chaise*, confessor of Louis XIV., who was then the superior of the order in Paris. On the expulsion of the Jesuits in 1763, it was sold and passed through several hands, until, in 1804, it was purchased by the municipality to be converted, under the plans of Brongniart, into a cemetery. Up to this time the dead had been buried in churches or churchyards within the city, and the idea of making a cemetery outside the walls seems to have originated at Frankfort, and thence to have been introduced by Napoléon into France, as since 1842 into England. The cemetery has increased in area from 42 to 110 acres. About 50 interments a day used to take place here; but the three cemeteries of Montmartre, Montparnasse, and Père-la-Chaise, are now exclusively reserved to *Concessions Perpétuelles*, whilst those of St.-Ouen and Ivry are open to gratuitous burials and *Concessions Temporaires*. In the open graves (*Fosses Communes*) 40 or 50 coffins are laid side by side and 3 deep in a trench, which is then covered over with earth. The charge for this (unless proof of poverty can be adduced) is 20 fr., and it is usual to erect near the spot a small wooden railing and cross, which costs about 15 fr., and a few flowers are usually planted. At the end of 5 years all these





PÈRE LA CHAISE.

J. D. Cooper, Scs.

PARIS.]

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railings and crosses are pulled up and the wood given to the hospitals for fuel; the ground is covered with 4 or 5 ft. of earth dug from other graves or from the hill above, and a fresh tier of coffins is deposited. The next class of graves are the *Fosses Temporaires*, where for about 50 fr. a separate grave and 10 years' occupation is secured. Here each grave has a little railing, garden, and cross, or chapel. The more solid sepulchral monuments are built on land bought absolutely (*concessions à perpétuité*). The price of a piece of ground 2 mètres (6 ft. 6 in.) square is 500 fr. In Père-la-Chaise there are about 16,000 stone monuments, on which near 5,000,000*l.* have been spent. The trees have now grown to a great size and make the older part of the cemetery a thick wood. Most of the celebrated Frenchmen of the present century are buried here.

Broad carriage-roads lead straight up from the principal entrance; the first turning rt., *l'Allée des Acacias*, leads to the *Jewish cemetery*, where *Mlle. Rachel's* tomb is the most remarkable object. A little farther on we reach the \*tomb of *Abélard and Héloïse*, one of the traditional objects of pilgrimage for Parisian lovers. Abélard died in 1142, and was buried at the priory of St.-Marcel under the present tomb. Soon afterwards Héloïse had his remains removed to the abbey of the Paraclete, of which she was abbess; and on her death, in 1163, she was laid near him. In 1792, when the monasteries were dissolved, their remains were carried in procession by the inhabitants of Nogent-sur-Seine to their parish church. In 1800, their tomb and statues, or, at least, what is considered as such, were transferred to the *Musée des Monuments Français*, and placed under the canopy of the tomb of Abélard. The monument, now much dilapidated, is of far later date than the persons whom it commemorates. In 1817, their remains were removed to their present place. Returning to a broad avenue which sweeps round to the N., we come to an open circular space, in the centre of which stands the handsome monument of *Casimir Périer* (died 1832). The ground rises abruptly behind here, and on the brow some of the handsomest monuments have been placed. The large marble Doric monument to *Countess Demidoff*, perhaps the most magnificent of all, is immediately above. From the hill higher up the view has been much impeded by the growth of the trees. A path to the right leads to the tombs of *B. Constant* and *Gen. Foy, Manuel* the orator, and *Béranger* the poet (d. 1837). E. of this are monuments to many of Napoléon's marshals—*Lefèbrevre, Masséna, Davoust, Mortier, and Suchet*. Near the last is the tomb of *Madame Cottin*. The grave of *Ney* (d. 1815) is at an angle between two roads, but without any monument or inscription, in the midst of a pretty flower-garden



surrounded by a high enclosure of ivy. Keeping now towards the N.W., we come to the spot where several of our countrymen are laid, always a melancholy sight in a foreign land. *Volney*, and *Sir Sidney Smith*, the defender of Acre, are buried here. Near this is the tomb of *Molière*, which was transported from the Musée des Petits Augustins, and adjoining it that of *La Fontaine*, adorned with subjects taken from his fables. Along the broad road (l'Allée des Marronniers), between these tombs and the English part of the cemetery, are some very fine monuments: those of *M. Aguado*, a rich banker, of *Godoy*, Prince of Peace, and the *Duchess of Duras*, are the most remarkable. The lofty pyramid is to the memory of a *M. Félix de Beaujour*, a rich native of Provence. Descending from the N. corner of the grounds towards the chapel are the tombs of *Casimir Delavigne* the poet, of *Balzac* the novelist, and of *David d'Angers* the sculptor, a large number of whose works are to be found here. In the N. angle is the Mussulman cemetery, enclosed by walls, in which is the tomb of the *Queen and Prince of Oude*, on each side. The *chapel* of the cemetery of Père-la-Chaise is a plain Doric building, from the steps leading to which is a fine view, in which the towers of Vincennes form an imposing object. This building occupies the site of the *Maison de Mont-Louis*, formerly occupied by the Jesuit community. There are several English monuments to the W. of the wide avenue which leads past the chapel; and in the angle between the avenues on the S. of it are those of many French actors and artists—*Talma*, *Hérold*, *Bellini*, *Lebrun*, *Grétry*, *Boïeldieu*, &c. Descending from the chapel to the entrance gate, by a broad alley, are the tombs of *Arago*, the astronomer; *Rossini*, the composer (d. 1868); *Alfred de Musset*, the poet; the 2 *Viscontis*; and *Delambre*, the astronomer. A figure of Order trampling down Anarchy adorns the monument erected by the National Assembly to Generals *Lecomte* and *Clément Thomas*, brutally murdered by the Communists at Montmartre, 18 March, 1871. Near this is the tomb of *V. Cousin*, and a short way farther S.E. that of *Cuvier*. The places of the tombs of the most celebrated personages, not mentioned above, will be found on the accompanying Plan.

It is the custom in France for the relations and friends to visit the tombs continually, praying by them, and hanging up garlands of *immortelles*. On All Souls' day, 2 Nov., the cemetery is crowded.

When the Allies advanced on Paris in 1814, the heights of Père-la-Chaise were defended for some time against the Russians, who at the third attempt drove back the defenders and finally bivouacked in the cemetery.

In 1871 the insurgents of the Commune made here their last stand. From batteries erected here, they fired shells which set fire to many buildings in the city; but on the 28th May, the remnant of them, to the number of 300, were mowed down amongst the tombs by a body of 4000 Versaillais under General Vinoy. The reign of anarchy left here among other results 2 huge graves, in one of which 200 and in the other more than 700 corpses of Communists were piled together between layers of quicklime!

**Petits-Pères, Church of, D 3, or Notre Dame des Victoires, near the Bank of France, a ch. of the Austin friars, begun 1656, and finished 1739, in the Franco-Italian style of that period. The interior, as usual, is ornamented with coloured marbles, carved woodwork, several pictures by Vanloo in the choir, statues, &c. The name was given to the community of barefooted Austin friars by Henri IV., on account of the diminutive stature of the two first who were introduced to him. There is, in the 3rd chapel beyond the transept, a monument by Cotton, to the composer Lulli, who lived in the parish, and was buried here. The Communists committed many depredations in this ch., 1871.**

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**Philippe, St., du Roule, B 2. Parish ch. of the Faubourg St.-Honoré, near the Rue la Boétic. Completed in 1784, with a Doric portico, the interior, consisting of a nave and two aisles, is in the Ionic style, with fluted columns of that order; the choir and high altar are handsome; on the vault of the latter is a large fresco of the Descent from the Cross by *Chassériau*. The Lady chapel behind is richly decorated with modern paintings of 12 subjects from the life of the Virgin, and her Coronation by the Saviour over the altar.**

**Physicians.** See *Medical Men*.

**Picpus, Rue de, G 5, near the Place de la Nation. Here was formerly a celebrated convent of nuns or Dames Blanches: part of it is now occupied by those of the Sacré Cœur. Adjoining it is a private *Cemetery*, the burying-place of many noble families—Noailles, Gramont, Lamoignon, Lavoisier the chemist, Sombreuil, Comte de Montalembert (March 1870), and General Lafayette (died**

1834), buried here by the side of his wife, a Noailles. Here also lie 1300 of the victims of the first Revolution, beheaded on the Place de la Nation.

**Pierrefonds Castle.** See *Compiègne*.

**Pimodan, Hôtel de,** 17 Quai d'Anjou, E 4, is a fine mansion, also called *de Lauzun*, of the time of Louis XIV., which contains splendid apartments, with gilt ceiling, and a very fine gallery.

**Poissy,** 17 m. W., a village and stat. on the Rouen Rly. 5063 Inhab. The king St. Louis was born here and baptized in the font of the *Church*, an interesting building principally of the 12th cent.; but parts of the nave were rebuilt in the 16th and 17th cents., and the S. front was badly restored 1825. It is surmounted by 2 octagon towers with spires. Under the W. towers is a *porch* of the 10th cent. The Thursday Cattle Market is suppressed. Here is a large *Prison*, and a villa of Meissonier the painter. Poissy is celebrated for the Conferences (Colloque de Poissy) held here in 1561, between the Calvinists, headed by Beza, and the Papal Legate, Ippolito d'Este, representing the Roman Catholics, to settle the religious disputes, in the presence of Charles IX. and Catherine de Médicis.

**Police.** This is an extensive and complicated department. The Prefect of Police is under the authority of the Minister of the Interior, but is independent of the Prefect of the Seine, and has equal rank with him. The control over the police throughout the country (*Direction de la Sûreté Générale*) is also vested in him. The Préfecture de Police, near the Palais de Justice, was destroyed, 24 May 1871, by the Communists, and now occupies the site of the old Caserne de la Cité on the Boulevard du Palais (open 9 to 4). Of the secret or political police, of course nothing but its existence is known; its agents are said to be everywhere, of all ranks and in all places. Of policemen, such as we understand them, there are now 7650, called *Gardiens de la Paix*, or *Sergents de Ville*, in imitation of the London police. The annual expense is 680,000*l.*, of which the Government pays one-half, the town the rest. These men are to be seen about the streets, in a blue uniform, a sword, a cap, and a silver ship and number on their coat-collar; they will generally be found civil and attentive when applied to for informa-



tion, &c. There are 70 *Commissaires de Police* for the 80 quarters of Paris. The Bureau is marked by a red square lantern. Here complaints or inquiries as to lost articles, &c., should be made.

**Pompes Funèbres, Entreprise des** (Funeral Company); office at No. 110 Rue d'Aubervilliers. Like many things in France, the business of undertaker at Paris is a monopoly in the hands of a company; there are branches in each *arrondissement*. There are 9 scales of charges for funerals, which are fixed by the municipal authorities, from 7184 fr. (284*l.*) to 18 fr. 75 c. (14*s.* 9*d.*), including the cost of the religious ceremony. Scarcely 25 or 30 in a year are above 120*l.*, and the middle classes usually consider 8*l.* a sufficient sacrifice to vanity. About two-thirds of the funerals are conducted gratuitously, the deceased or their families not possessing the means of furnishing even the coffins: in these cases the Administration receives 5 fr. for each, from the Municipality. There are 550 people employed, 180 hearses, coaches, &c.; 6000 coffins are kept in store, and the annual receipts are near 80,000*l.* By a judicious regulation the dead must be, after medical examination, delivered to the servants of the *Pompes Funèbres* 24 hours after death, and in all ordinary cases are buried soon after that time.

**Ponts or Bridges** across the Seine. Of these there are 27 in Paris: 2 suspension, 4 with iron arches on stone piers, 1 wood, and the rest of stone.

*Pont de l'Alma*, A 3. A handsome stone bridge between the Champs-Élysées and the Quartier des Invalides; begun in 1854, and adorned with statues of soldiers who took part in the battle of the Alma. It cost £48,000. The Tramway crosses it.

*Pont de l'Archevêché*, D 4. A small bridge, built in 1828, connecting the Île de la Cité with the S. bank.

*Pont d'Arcole*, D 4. Near the Hôtel de Ville. Was built in 1828 as a suspension bridge for foot-passengers, replaced 1855 by the present iron arch, 278 ft. span, 68 ft. wide. In 1830, when the troops were on one side and the insurgents on the other hesitating, a young man came forward and led the insurgents to the attack. He is reported to have said, "Suivez-moi, et si je meurs, souvenez-vous que je me nomme d'Arcole;" but as Napoléon performed a similar exploit, and as the young man was killed, and no one of that name was known in Paris, it is probable that he merely made some allusion to Arcole which was imperfectly heard. However, the bridge retains the name.

*Pont des Arts*, C 3. Opposite the Louvre and the Institute. An iron bridge of 9 arches for foot-passengers only, built in 1803. 440 ft. long.

*Pont d'Austerlitz*, E 5. Opposite the Jardin des Plantes. Built in 1807 of iron, rebuilt with stone arches in 1855.

*Pont-viaduc d'Auteuil* or *du Jour*. A very handsome railway-bridge, with an upper tier for foot-passengers, finished in 1865, carrying the Chemin de Fer de Ceinture across the Seine, between the stations of Grenelle and Point du Jour.

*Pont de Bercy*, F 6. This replaces the suspension bridge formerly existing here, and is the highest but one up the river.

*Pont du Carrousel*, or *des Saints-Pères*, C 4. Opposite the Louvre. Of iron; built in 1834; 3 arches. At the extremities, 4 colossal stone statues by Petitot.

*Pont au Change*, D 4. Close to the Palais de Justice. Originally called Grand Pont (the Petit Pont being on the other side of the island) until 1141, when Louis VII. established the money-changers upon it. Originally of wood, it was often burnt or destroyed until a stone bridge was built in 1647. The sides were covered with houses, like old London Bridge, until 1788; entirely rebuilt and widened in 1859. It forms the line of junction between the portions of the Boulevard de Sébastopol on the N. and the B. St.-Michel on the S. side of the river. Until the reign of Henri IV. this was the fashionable lounge of Paris.

*Pont de la Concorde*, D 3. A handsome stone bridge of 5 arches, erected by Perronet in 1790, partly with stone from the Bastille. It connects the Palais du Corps Législatif with the Place de la Concorde. The statues which are now in front of the palace at Versailles formerly stood on the piers of this bridge, and were removed by Louis-Philippe. The view from this bridge is one of the best in Paris.

*Pont au Double*. A small bridge, erected in 1634, and rebuilt in 1843, leading from the Parvis Notre-Dame to the S. side of the river. A coin called a *double* was formerly paid as toll.

*Pont de Grenelle*. The last bridge but one on descending the Seine, forming a communication between Passy and Auteuil on one side, and the large manufacturing suburb of Grenelle on the other. It was erected in 1870, and consists of 6 iron arches on stone piers, resting on a small island in the centre of the stream.

*Pont d'Iéna*. A handsome stone bridge, opposite the Champ de Mars, finished in 1813. There are 5 flat arches, and groups of statues at each end. When the allied armies occupied Paris in 1815, the Prussians made preparations to blow this bridge up, and were only deterred from doing so by the urgent remon-

stances of the Duke of Wellington to Marshal Blücher (see 'Gurwood Despatches'), although the French attributed the design of destroying it to the Duke.

*Pont des Invalides.* A handsome stone bridge of 4 arches, leading from opposite the Invalides to the Champs-Élysées. Rebuilt in 1854. There are statues of Victories on the central piers.

*Pont Marie.* An old stone bridge between the Île St.-Louis and the N. bank, erected in 1629, and so called from the name of the builder. This was one of the bridges which were covered with houses. It is now the oldest and most unaltered of the Paris bridges.

*Pont St.-Michel.* S. of the Île de la Cité. A very handsome new bridge of 3 elliptic arches, rebuilt in 1857. There was an old stone bridge nearly in the same spot, which has been pulled down, and the present built to form part of the line of the Boulevards de Sébastopol and St.-Michel. In June 1848 the insurgents barriaded this bridge, and held it until the barriade was demolished by cannon.

*Pont National,* formerly *Napoléon III.* A rly. bridge for the Chemin de Fer de Ceinture, above the Pont de Berey. It is double, giving passage to ordinary traffic as well as trains: just within the Fortifications.

*Pont-Neuf.* The longest and most important of the Paris bridges; begun in 1578 and finished in 1604 under Henri IV. This was the second bridge thrown over the Seine, and quite superseded, both as a bridge and as a public resort, the old Pont au Change. It consists of two parts, the middle portion being formed of the island, and is 250 yards long, 25 yards wide. The footway was lowered and the bridge almost rebuilt in 1853. The original statue of Henri IV., which stood on the island where the present one stands, was melted to make cannon in 1792. Under Louis XVIII. the statues of Napoléon from the Place Vendôme and from the column of Boulogne-sur-Mer, and of Desaix from the Place des Victoires, were melted down to form the present statue of Henri IV., by the sculptor Lemot.

*Pont Notre-Dame.* Connects the Quai Napoléon with the Quai de Gèvres.

*Pont, Petit,* near the Hôtel-Dieu.

*Pont Royal.* Close to the Tuileries. It has 5 arches, and is 140 yards long. The first bridge here was built in 1632. The existing one was erected from the plans of François Romain in 1685. On one of its piers is a scale to show the height of the river, the lowest point of which was reached in 1719, and was 80 ft. above the level of the sea. The current is strong just here;



steamers to St.-Cloud start from below it. This is a good point of view.

*Pont St.-Louis.* A bridge connecting the islands, built in 1861 to replace an old wooden bridge.

*Pont de Solférino.* A handsome iron bridge of 3 low arches, opposite the middle of the Tuileries gardens, forming a very convenient communication with the Faubourg St.-Germain. It was erected in 1859, is 157 yards long, and bears the names of the victories in the campaign of 1859.

*Pont Sully,* forming the continuation of the Boulevard Henri IV., was built in 1874 to replace the footbridge *de Constantine*.

*Pont de la Tournelle.* Between the Île St.-Louis and the S. bank. A stone bridge, several times rebuilt since 1614, and enlarged under Louis-Philippe. It is named from a tower which stood near the Gate of St.-Bernard, erected by Philip Augustus.

**Population.** See *Introduction*.

**Port-Royal.** This celebrated abbey, founded in 1626, by the Mère Angélique Arnaud and her friends, as an offshoot from Port-Royal-des-Champs near Chevreuse, is now converted into the *Hôpital de la Maternité*, or Great Lying-in Hospital, D 5, at the S. end of Rue St.-Jacques, and near the Observatory. It contains 316 beds.

**Porte St.-Denis.** A triumphal arch on the Boulevard, erected 1672 (from an original design of Blondel), to celebrate the victories of Louis XIV., and then forming one of the gates of Paris, the walls of which ran along the present Boulevards. It is 76 ft. high; the principal arch 26 ft. wide, 45 ft. high. The bas-relief above the arch represents Louis XIV. crossing the Rhine. The sculptures with which this arch is adorned are good for the period. In July 1830 the insurgents occupied the top of this and the neighbouring *Porte St.-Martin*, and defied the efforts of the troops to dislodge them. The revolt of June 1848 began in this quarter.

**Porte St.-Martin.** A triumphal arch (57 ft. wide and 57 ft. high), inferior in size and beauty to *Porte St.-Denis*, but, like it, an original design, not copied from the antique (Bullant, architect); built 1674 to celebrate the victories of Louis XIV., who appears upon it as Hercules in a full-bottomed wig. The insurgents in 1830

established themselves on the top of this also, and for some time defied the soldiers. The insurgents in June 1848 obstinately defended some of the neighbouring houses, and some brutal acts of violence were committed here by the Communists, 25 May 1871.

**Post Office.** The *Poste aux Lettres*, in Rue Jean-Jacques Rousseau, is now being reconstructed. During the rebuilding the business is carried on in temporary offices constructed for the purpose on the *Place du Carrousel*. There are 73 branch post offices (open 8 A.M. to 8 P.M., Sundays and fête days until 5 P.M.), and 650 receiving-boxes in every part of the town. Letters will be in time for the evening mails at 5 P.M. at the district letter-boxes, 5½ P.M. at the district offices, 6 P.M. at the General Post Office, and letters for England may be posted at the stat. of the Northern Rly. till 7.35 P.M. (There are two mails for England—one leaving at 7.45 P.M., and reaching London next morning, and parts of the country in the evening; the other, at 7.40 A.M., arrives in London in time to catch the evening country mail of the same day.) There are day mails to most parts of France and the Continent, for which post before 7 A.M. Within the Paris district 8 distributions daily. Stamps can be obtained at any receiving-house, or at the tobacconists' shops.

#### RATES OF POSTAGE.

Countries.	Prepaid Letters of 15 gr.*	Post Cards.	News-papers and other printed matter per 50 gr.
France, including Corsica and Algeria	15 c.	10 c.	5 c.
Any Country in Europe, Russia in Asia, Turkey in Asia, Egypt, Persia, The United States of America, Canada, Newfoundland	25 c.	10 c.	5 c.

The *Poste Restante* is open from 7.30 A.M. to 10 P.M. daily, Sunday until 7 P.M. Letters sent to the *Poste Restante* will be given out to any one who presents the passport of the person to whom

\* 15 gr. = ½ oz. nearly, the exact weight of 3 francs in silver.

they are directed; they are not usually delivered *without the passport*. They will be forwarded on, if the address be left with the clerk of the department. Address even an Englishman *M.* or *Mons.*—Esquire only confuses foreign post officials. Letters wrongly addressed or not claimed (*rebut*s) are kept at the *Bureau des Réclamations* for 4 months, and then opened and returned to the writers or destroyed.

Unpaid letters are charged double postage. Registered letters, 25 c. each extra. Post Office Orders for Great Britain, 20 c. for each 10 fr.; maximum sum 252 fr.

The Government have given notice of a revision of the postal tariff for France in July 1882.

**Pré-aux-Clercs**, a piece of ground in bygone days outside the Abbey of St.-Germain des Prés, C 3. In the 13th cent. the University and the Abbey each claimed it, and the consequence was, that, like all debatable ground, it became the proverbial haunt of lawlessness, riot, and debauchery, and the scene of many duels and adventures; it is now entirely covered by houses.

**Pré Catelan.** See *Bois de Boulogne*.

**Présidence, Hôtel de la.** A handsome building in the Renaissance style, in the Rue de l'Université (No. 128), adjoining the Chambre des Députés on the N., facing the Seine.

**Prince Eugène.** See *Boulevard*, &c. Now *B. Voltaire*.

**Prisons.** The principal are—*La Conciergerie*, *Mazas*, *La Roquette* or *Dépôt des Condamnés*, *Maison Centrale des Jeunes Détenus*, opposite the latter; *Ste.-Pélagie*, *La Santé*, *St.-Lazare*, *Dépôt de la Préfecture de Police*, and several *Military Prisons*. For permission to visit any of the prisons, application must be made to the *Préfet de Police*, but the permission is seldom granted to strangers without being backed by some official recommendation.

**Protestants.** The French Protestant clergy, as well as the Roman Catholic, are paid by and are under the control of the State;



subject to this, the government of each community is under boards or vestries (*Consistoires*) elected by the respective congregations. For the principal Protestant churches at Paris, see *Churches*.

**Quais.** The Seine at Paris is not bordered by wharfs and warehouses, but has on each side a broad terrace or Quai, lined with houses and public buildings; in fact, from the Pont-Neuf downwards, is a succession of palaces, public buildings, or private mansions. Under Louis-Philippe and the Emperor Napoléon III., the *Quais* were widened and improved, and the walls rebuilt. Next to the Boulevards and the Champs-Élysées, the *Quais* are the finest and most striking features in the magnificence of modern Paris, and the visitor cannot do better than walk or drive along them. In front and below the *Quais* are, in some parts, wharfs or landing-places for goods, called *Ports*; but the Seine is so shallow that the traffic on it is comparatively small, especially since the extension of railways.

The principal on the N. side (rt. bank) of the river are:—

*Quais de Bercy* and *de la Râpée*, E. of the Pont d'Austerlitz; *Quai Henri IV.*, *des Célestins*, *de l'Hôtel de Ville*, *de Gèvres*.

*Quai de la Mégisserie*, extending from the Pont au Change to the Pont-Neuf, chiefly tenanted by seed-merchants and nurserymen. This is the most ancient on the N. side, and existed in 1369.

*Quais du Louvre* and *des Tuileries*, from the Pont-Neuf to the Place de la Concorde.

*Quai de la Conférence*, from the Pont de la Concorde to the Pont de l'Alma; and

*Quai de Billy*, from the latter to the *Quai de Passy*, which extends from the Pont d'Iéna to that of Grenelle, and is continued by the *Quai d'Auteuil*.

On the S. side (l. bank) of the Seine:—

*Quai de la Gare*, from the Pont National to the Pont de Bercy, and continued by the *Quais d'Austerlitz*, *St. Bernard*, *de la Tournelle*, *Montebello*, *St. Michel*.

*Quai des Grands Augustins*, from the Hôtel-Dieu to the Pont-Neuf, chiefly occupied by booksellers. This is the most ancient, and existed in 1312.

*Quai Conti*. From Pont-Neuf to the Pont des Arts. In a garret, on the 5th floor of the house No. 5 on the quai, at the corner of the Rue de Nevers, Napoléon Bonaparte lived in 1785.

*Quai Malaquais*, from the Pont des Arts to the Pont du Carrousel.

*Quai Voltaire*, from the Pont du Carrousel to the Pont Royal; on it, at the corner of the Rue de Beaune, is the house where Voltaire

lived. This quay is also tenanted by booksellers and dealers in articles of vertu.

*Quai d'Orsay.* This is the largest, over 3000 yds., and extends to the Champ de Mars. It is succeeded by the *Quais de Grenelle* and *de Javel*.

There are smaller quays on the islands, the construction of which is due to Louis XIII., Louis XIV., and Napoleon I. On the Île de la Cité are:—The *Quai de la Cité*, the Flower Market; at the house No. 9 on the quay is an inscription stating that Abélard and Héloïse lived in a house on that site about 1118; the *Quai des Orfèvres*, occupied by silversmiths' shops; the *Quai de l'Horloge*, by opticians; the *Quai du Marché Neuf*; the *Quai de l'Archevêché*; and on the Island St.-Louis the *Quais de Bourbon, d'Anjou, d'Orléans*, and *Béthune*; the two latter principally inhabited by wholesale wine-merchants.

**Quinze-Vingts**, a *hospital* for the blind, 28 Rue de Charenton, in the Faubourg St.-Antoine. Poor blind people with their families are maintained here, to the number of 300; and there are 1550 out-door blind pensioners. The original hospital of Quinze-Vingts was established by St.-Louis for 15 × 20 blind persons, and stood between the Palais Royal and the present Louvre. It was removed to its present site in 1780.

**Railway Stations in Paris** cover an immense extent of ground, and are generally handsome buildings. Seven companies have in all 9 stations or Termini in Paris:—

1. *Chemin de Fer de l'Ouest*, 2 termini. A, *Ligne de Normandie* (*Rouen, Caen, Dieppe, Cherbourg, &c.*), and also for the *Versailles* line (*Rive droite*), the *St.-Germain* line, and the *Chemin de Fer de Ceinture*. Stat., in the Rue St.-Lazare, and Rue d'Amsterdam, C 2: rather more than a mile from the Louvre. The smallest and least ornamental of the great stations. Omnibus lines X. and B. will be serviceable to the traveller to reach this station. B, *Ligne de Bretagne* (*Chartres, Nantes, and Rennes, Lorient, Brest, &c.*), and *Versailles (Rive gauche)*. Stat. on Boulevard Mont-Parnasse, in the Faubourg St.-Germain, C 5: 1½ m. from the Louvre. A large stat. raised above the level of the ground. Omnibus line O. and tramway No. 9 may be used.

2. *Chemin de Fer du Nord*—To *Boulogne, Calais, Brussels, Cologne, Northern and Central Germany* generally, and to *St.-Denis*. Stat., Place Roubaix, E 2: nearly 1¼ m. from the Louvre. The

stat. covers about 10 acres. It is a magnificent edifice; the finest of all. Omnibus lines K., V., AC., and AH.

3. *Chemin de Fer de l'Est*—To *Strasbourg, Nancy, Mayence, Frankfurt, and Central and Southern Germany*. Stat., Place de Strasbourg, at the end of the Boulevard de Sébastopol, E 2 :  $1\frac{1}{2}$  m. from the Louvre. One of the handsomest and best constructed stations in Paris; the sheds and buildings cover 7 acres, and the whole stat. includes 40. The departure shed, 400 ft. long, is very handsome, and the effect from the front looking down the Boulevard de Sébastopol is magnificent. Omnibus lines B., K., L., AG., and AH.

4. *Chemin de Fer de Vincennes*—To *Vincennes*. Stat., Place de la Bastille, E 4 :  $1\frac{1}{2}$  m. from the Louvre. A short line which will be continued. Omnibuses from all parts pass this station.

5. *Chemin de Fer de Paris à Lyon et à la Méditerranée*—To *Lyon, Besançon, Nîmes, Marseille, Le Puy, Nice, Geneva, Switzerland generally, Chambéry, and Italy, &c.* Stat., on the Boulevard Mazas, F 5 :  $2\frac{1}{4}$  m. from the Louvre. The buildings are large and handsome, and, being raised on an artificial platform above the level of the ground, some of the terraces round it afford good views over this part of Paris. This stat. is scarcely worthy, when compared to the others, of the immense traffic on, and extent of, the railways diverging from it. Omnibus line S.

6. *Chemin de Fer d'Orléans*—To *Orléans, Nantes, Bordeaux, and Bayonne, and to Corbeil*. Stat., Quai d'Austerlitz, beyond the Jardin des Plantes, E 5 :  $2\frac{1}{4}$  m. from the Louvre : a large building without much ornament. Omnibus lines G., P., and T.

7. To *Sceaux and Orsay*. Stat., Boulevard St.-Jacques, formerly Barrière d'Enfer, C 6 : 2 m. from the Louvre. A short Rly. on a peculiar system. (See *Sceaux*.) Omnibus line AG., and tramway No. 9.

8. *Chemin de Fer de Ceinture*. This railway, completed in 1867, encircles Paris and connects all the other Rlys. : 33 kil. = 21 m. in circuit, partly above and partly below ground. The trains start from the terminus in the *Rue St.-Lazare* and stop at 27 stats. : time in making the entire circuit about 2 hrs. : fare 1 fr. Sundays, less week-days : trains every  $\frac{1}{2}$  hr. It crosses the Seine at Bercy and Auteuil, by a fine double viaduct : for carriages and pedestrians below ; above for tram, close to the Point-du-Jour Stat. The visitor will do well to make the round, as it affords an excellent opportunity of getting a general survey of Paris.

N.B.—In calculating the time required to reach a Paris Rly. Station, it must be borne in mind that 6 m. an hour is the utmost that can be expected from a Paris cab ; and that with luggage you



must be at the stat. 15 min., and without luggage 5 min. before the train starts.

**Redemption, Ch. of the.** A modern and unsightly Lutheran ch. in the Rue Chauchat, off the Rue de Provence and Rue Lepelletier.

**République, Place de la,** formerly *Place du Château d'Eau*, between the Boulevard St.-Martin and Boulevard du Temple, is planted with plane trees; a *Statue of the Republic* is to be placed in the centre with two handsome fountains and other ornamental adjuncts. The *Caserne du Prince Eugène* stands on the N.W. side.

**Restaurant.** See *Dining* (Part II.).

**Rivoli, Rue de.** Perhaps the finest street in the world, although the style of architecture is tame, extending from the Place de la Concorde eastward beyond the H. de Ville, 2 m. It was commenced by Napoléon I., and carried by him from the Place de la Concorde to a little beyond the Tuileries Palace. The part between the Rue Castiglione and the Place de la Concorde occupies the site of what once formed the gardens of a convent of the Feuillants and of noblemen's houses; the part from Rue Castiglione to the Tuileries is on the site of the Manège, or stable-yard and riding-school, of the palace. In the *Manège* the Convention or Revolutionary Parliament sat. The Emp. Napoléon III. continued the street by cutting through the thickest masses of houses from the Place du Palais Royal to the H. de Ville, whence it has been continued to the Rue St.-Antoine. The visitor cannot do better than drive down this magnificent street. Starting from the Place de la Concorde, he will have on rt. the Tuileries gardens; l. the *Rue St.-Florentin*, the *Hôtel Continental* on the site of the *Ministère des Finances* (Treasury), one of the largest of the great public offices in Paris, destroyed by the Commune, May 23rd, 1871; l. *Rue Castiglione*, *Meurice's*, *Windsor*, and *Brighton Hotels*, and *Galigani's Library*; l. Rue du 29 Juillet; rt. the Tuileries and the range of buildings connecting it with the Louvre; l. Place de Rivoli, with a bronze equestrian statue of *Jeanne d'Arc*, by Fremiet, erected 1872,—poor in design and execution: Passage Delorme, and farther on Rue de l'Échelle, the Rue de Rohan

and Théâtre Français: the Palais Royal is seen through the wide Place of the same name, and opposite to it, rt., the beautiful Pavillon de Richelieu, forming the central entrance on the N. to the Place du Carrousel; l. H. du Louvre; rt. Louvre Palace; l. Prot. ch. of the Oratoire; rt. Place, Mairie, Ch. of St.-Germain-l'Auxerrois, and Colonnade du Louvre; rt. Rue Perrault—here stood the H. de Ponthieu, where it is said that Admiral Coligny was assassinated during the Massacre of St. Bartholomew. There is nothing very remarkable between this and l. the magnificent Boulevard de Sébastopol; rt. Gardens and Tour St.-Jacques de la Boucherie, displayed to view in the centre of a wonderful clearance. The whole of this open space was covered by lofty houses and narrow streets, as thick as the thickest remaining part of old Paris. A little farther on is rt. the H. de Ville, beyond which are 2 vast barracks built in 1853, with a view of overawing any insurgents who might collect at the H. de Ville, which has hitherto been the centre of every revolutionary movement; the ch. of St.-Gervais; and the handsome modern Mairie of the 4th Arrondissement. The Rue de Rivoli beyond this merges into the *Rue St.-Antoine* near the Caserne Napoléon and the Ch. of St.-Gervais on rt.

**Roch, St., C 3**, in the Rue St.-Honoré, a large but ugly ch., only interesting as showing the transition from the style of Louis XIV. to that of Louis XV. The chapels contain much painting and sculpture of the last century, by Coustou, Coysevox, &c. The paintings most worthy of notice are, the Triumph of Mardoche, by *Jouvenet*; a Crucifixion, by *Abel de Pujol*; a Votive Offering to the Virgin, by *Schnetz*, &c. Corneille, who died in the neighbouring Rue d'Argenteuil, Descartes, and the Abbé de l'Épée, were buried here. Here also are monuments to Mignard, Le Nôtre, Card. Dubois, Maréchaux Lesdiguières and D'Asfeld. This is one of the most fashionable churches in Paris, and the music and preaching during Lent are very good. The mob crowded on to the steps of this ch. to see Marie-Antoinette led to execution, and it was opposite this ch. that General Bonaparte first came into notice by unhesitatingly firing on the Sections who had risen against the Convention and had posted themselves on the steps of St.-Roch (October 1795); the shotmarks long remained on the walls.

**Roquette, Rue de la, Prison de la.** This street runs from the Place de la Bastille and Boulevard Voltaire to Père-la-Chaise. At the farther end are two large prisons—*des Jeunes Détenus*, for juvenile

offenders; and *Prison des Condamnés*, or Nouveau Bicêtre, for condemned criminals. In the outer courtyard of the last, a marble tablet records that on the 24th May, 1871, Archbishop Darboy and 5 priests, imprisoned as hostages, were brutally shot by order of one Ferré, Préfet de Police of the Republican Commune. The Archbishop's last words were forgiveness to his assassins. On the 26th and following day of this second Reign of Terror, 37 other prisoners were murdered in cold blood. On the 27th May, 66 gendarmes were indiscriminately slaughtered by the mob of National Guards or condemned convicts released by Ferré for the purpose of acting as executioners.

In the open space in front, capital punishments by the guillotine take place, usually from 4 to 6 A.M.

**Rueil.**  $8\frac{1}{2}$  m. from Gare de St.-Lazare. A village on the old carriage-road from Paris to St.-Germain, about a quarter of a mile from the Stat. The Empress Joséphine, and Queen Hortense, the mother of the late Emperor, who died at La Malmaison close by, are buried in the parish ch., where a monument has been erected to their memories. There is a large infantry barrack at Rueil.

**Sacrement, St., St.-Denis du.** A modern Italian ch. built 1828. It contains many sculptures and paintings; one a Dead Christ by E. Delacroix.

**Saint or Sainte.** All names with this prefix will be found under the following part of the name, as *St.-Cloud* under *Cloud*, *Ste.-Chapelle* under *Chapelle*.

**Salon, Le, or Paris Exhibition.** See *Industrie, Palais de l'*.

**Salpêtrière Hospice,** for aged women, on the Boulevard de l'Hôpital, near the Pont d'Austerlitz. Shown for a small fee. The largest hospital in Paris, for old and infirm females and lunatics, extending over 85 acres, and containing 4410 beds; there are 4682 windows, and the roofs cover nearly 14 acres. It was founded under Louis XIV., and opened about 1660. The ch. was built in 1670, and will hold 4000 people. To be admitted, a woman must have inhabited Paris 2 years, and be either hopelessly invalid, or upwards of 70 years old. About one-third of the patients are insane; those who are capable of work are em-



ployed in making sacks, or in washing. There is a huge laundry, where all the washing of this institution, the Hôtel-Dieu, and other hospitals, is done. The house-linen for the hospitals of Paris is also made and repaired here.

**Savoie**, Hôtel de la Duehesse de, C 4, 8 Rue Garancière. This hotel was built in the 17th cent. by J. Desbrosses.

**Sceaux**, 4 m. by Rly., from Terminus Boul. St.-Jacques, passing Areueil, Bourg-la-Reine, and Fontenay-aux-Roses. Tramway from St.-Germain des Prés.

A prettily situated village of 2771 Inh., S. of Paris, now only celebrated for its fêtes and balls. Colbert built a magnificent mansion here in 1670, but the house has been pulled down, and what remains of the gardens (*Parc*) now serves for a place of public amusement. The rly. was constructed to try a system of rails and wheels working on sharp curves, which, as far as pace goes, does not appear successful. Voltaire was born at Châtenay, 1½ m. S. of Sceaux, in 1694.

**Schools.** See *Lycées* and *Écoles*.

**Seine, River.** See Part II. p. 67.

**Seminaries.** Young men intended for the priesthood in France are educated in special schools called *seminaries*. The principal seminary in Paris is that of *St.-Sulpice*, close to the ch. of that name; it is under the direction of the Archbishop of Paris, and contains upwards of 200 pupils. Some of the religious houses have also seminaries attached to them.

**Senate.** See *Luxembourg*.

**Sens, Hôtel de.** 1 Rue du Figuier, behind the Hôtel de Ville. An interesting remnant of the 15th cent. (1475 to 1519), and added to the Hôtel St.-Paul. (See *St.-Paul Hôtel*.)

**Serres de Paris.** 137 Avenue d'Eylau, near the Bois de Boulogne. All the plants required for the squares and gardens of Paris

are reared here. Apply for admission to the head gardener. See *Jardin Botanique de la Muette* under *Passy*.

**Séverin, St.** In the narrow Place St.-Séverin, opening out of the bottom on rt. of the Rue St.-Jacques. One of the finest of the Gothic churches of Paris, consisting of central nave and 2 aisles and ranges of chapels on either side. It was commenced as early as 1489 on the site of a more ancient edifice of the 11th cent. The 3 first bays of the nave, with round stumpy columns, are of the 14th cent., the rest of the 15th. The exterior is not remarkable. The present W. portal, which dates from the 13th cent., was formerly that of the ch. of *St.-Pierre aux Bœufs* in the Cité, and was brought hither stone by stone, and rebuilt, when that ch. was pulled down in 1837. The pointed arches of the nave are surmounted by a double row of elegant Gothic windows, the uppermost containing much coloured glass of the 15th and 16th cents. The chapels on each side have been painted by modern artists of the French school; the most remarkable being the Preaching of the Baptist, by *Flandrin*, in the 1st on rt.; the Magdalene, by the same artist, in the 7th; Ste.-Geneviève, in the 8th, by *Hesse*; and in the 4th several scenes from the history of St. Peter and St. Andrew by *Schnetz*. There is a good marble group of the Dead Christ in the Lady Chapel. The piers of the ambulatory behind the choir, and the groining of its vaults, are worthy of notice. In the time of Henri IV. there were paintings on a gold ground above the arches of the nave and choir. In 1684 Madlle. de Montpensier disfigured the choir by the introduction of coloured marbles and round arches.

**Sèvres, 6 m. Pop. 6739.**

Stats. on the Versailles *Rly.*, rive gauche and rive droite, both distant from the manufactory. Tramway from the Louvre every hour, in 1 hr. 10 min.; distance, 7¼ m.; fare, 50 c. *Steamers* from the Pont Royal to the Pont de Sèvres in summer.

A prettily situated village on the Seine, where the hills close on each side; it is chiefly celebrated for its *Porcelain Manufactory*, supported by the Government at considerable expense. It was established by Louis XV. in 1759, up to which time the manufacture was exclusively of translucent china (*pâte tendre*). Afterwards kaolin, the principal material of which the *pâte dure*, or opaque porcelain, is made, was discovered in France, and since that time, until very lately, articles in *pâte dure* alone have been manufactured. The unrivalled productions of Sèvres owe much of their value to the exquisite manner in which they are painted.

The manufactory was in 1878 removed to a new building near the Bridge of Sèvres, at the entrance to the Park of St.-Cloud, near the bridge.

The establishment consists of—1. The *show-rooms (magasins)*, open every day. Here are exhibited for sale many of the most splendid productions of the manufactory—tea services, plates, vases, painting on porcelain, &c. 2. The *Musee Céramique*, a fine collection of pottery and porcelain of all ages and countries. The connoisseur will find the fabrics of France, Palissy ware, Rouen, Oirons (or Henri II. ware) well represented. But the collections of Moorish, Spanish, Sicilian, and Dresden china are very good. This Museum was founded by Alexr. Brongniart 1800, and is open daily 11 to 4.

3. The *workshops (ateliers)* are shown from 12 to 4 on Mondays, Thursdays, and Saturdays on application to the Directeur, in writing, but there is not much difficulty in obtaining access without an order. Since 1830 manufactories of painted glass and of mosaics have been added to the establishment.

**Sewers.** The system of sewerage at Paris was formerly very imperfect, as the odours in nearly every staircase soon informed the visitor; but in 1854 Pujet sketched out the splendid system of sewers now existing, which was carried out under the direction of M. Haussmann. In 1882 the main drains, which are rather subterranean canals than drains, had reached the extent of 410 miles. Apart from this general system have been made two subterranean water-courses, parallel to each bank of the Seine and beneath the Quays, to convey the sewage to a point of discharge into the river 7 miles below the city: by that on the S. side the river Bièvre, polluted by the numerous manufactories on its banks, is made to discharge its fetid contents into the Lower Seine. The sewers may be visited on the 1st and 3rd Wednesdays in the month in summer. For permission to view apply to the Préfet de la Seine. The visit usually commences at the S.W. corner of the Place de la Madeleine, or near the fountain of the Place du Châtelet, at 2.15 P.M., and lasts about an hour.

**Societies, Literary and Scientific.** The most important of all the learned Societies of France is the *Institut* (see *Institut, Palais de l'*), which possesses the Mazarin palace on the Quai opposite the Louvre, and on the S. side of the Seine. The central authority in connection with the learned societies is the *Comité des Travaux Historiques et des Sociétés Savantes*, which is under the control of the Minister of



Public Instruction, and holds its meetings at his offices. It is divided into 3 sections:—(1) History and Philology; (2) Archæology; (3) Sciences. Each section meets monthly, and the sections hold a combined general meeting quarterly. The *Comité* advises the Minister—(1) as to the publication of unpublished historical documents; (2) as to the replies to be given to learned societies seeking assistance; (3) as to the distinctions to be bestowed on members of such societies. The organ of the *Comité* is the *Revue des Sociétés Savantes*, published monthly. *L'Association Française pour l'Avancement des Sciences*, 72 Rue de Rennes, founded in 1872, has for its object the theoretical and practical development of science, and assists scientific workers both with money and instruments. Ordinary meetings are held frequently at the head-quarters of the association, and an annual congress, which lasts a week, is held at various towns in the provinces in turn. The association publishes a volume of transactions yearly.

HISTORY AND GEOGRAPHY.—*Société de l'Histoire de France* (Palais des Archives), founded in 1833, publishes an *Annuaire*. *Société des Antiquaires de France* (Louvre), founded in 1805, publishes a *Recueil de Mémoires* and a *Bulletin Trimestriel*. *Société des Études Historiques*, founded in 1833, publishes *l'Investigateur* monthly. *Société Française de Numismatique et d'Archéologie* (58 Rue de l'Université) publishes an *Annuaire*. *Société de l'École des Chartes* (Palais des Archives) publishes every two months a magazine styled *Bibliothèque de l'École des Chartes*, devoted to the history of France during the Middle Ages. *Société des Bibliophiles Français* (17 Quai d'Anjou) publishes reprints of scarce books relating to French history and literature. *Société d'Ethnographie* (19 Rue Monsieur). *Société Asiatique* (Palais de l'Institut) publishes Oriental works and a monthly magazine styled *Journal Asiatique*. *Société de Géographie* (186 Boulevard St.-Germain), founded in 1821, publishes a monthly report (*Bulletin Mensuel*), *Mémoires* and maps. *Club Alpin Français* (31 Rue Bonaparte), founded in 1874 for the encouragement of mountaineering, publishes an *Annuaire* and a quarterly *Bulletin*.

NATURAL SCIENCES.—*Société d'Anthropologie de Paris* (École pratique de la Faculté de Médecine), founded in 1859, publishes a *Bulletin* and *Mémoires*. *Société Zoologique d'Acclimatation* (19 Rue de Lille), founded in 1854, publishes a *Bulletin* and other works. *Société Entomologique* (Mairie, Place St.-Sulpice), founded in 1832, publishes *Annales* quarterly. *Société Géologique* (7 Rue des Grands Augustins), founded in 1830, publishes a *Bulletin*.

MEDICAL SCIENCE, SURGERY AND CHEMISTRY.—*Société de Chirurgie de Paris* (3 Rue de l'Abbaye), founded in 1843, publishes

annually *Bulletins et Mémoires*. *Société Anatomique* (École pratique de la Faculté de Médecine), founded in 1803, publishes a *Bulletin*. *Société de Biologie*, founded in 1847, publishes annually *Comptes-rendus et Mémoires*. *Société Médicale d'Émulation* publishes its reports in the *Gazette des Hôpitaux*. *Société Médicale des Hôpitaux de Paris* (3 Rue de l'Abbaye), founded in 1849, publishes annually *Bulletins et Mémoires*. *Société Médico-Pratique* (Mairie, Place Baudoyer), founded in 1805, publishes its reports in the *Gazette des Hôpitaux*.

AGRICULTURE. — *Société Centrale d'Agriculture* (84 Rue de Grenelle, St.-Germain), founded in 1761, publishes an *Annuaire* and *Mémoires*. *Société Centrale d'Horticulture* (84 Rue de Grenelle-St.-Germain), founded in 1827, publishes a monthly *Journal*.

INDUSTRIAL SCIENCE.—*Société d'Encouragement pour l'Industrie Nationale* (44 Rue de Rennes), founded in 1801, publishes a monthly *Bulletin*.

SOCIAL SCIENCE.—*Société Internationale des Études Pratiques d'Économie Sociale* (Mairie, Place du Louvre). *Société de Statistique de Paris* (15 Rue de Saints-Pères), founded in 1860, publishes a monthly *Journal*. *Société de Statistique Universelle* (41 bis Rue de Châteaudun), founded in 1829. *Société pour l'Instruction Élémentaire* (1 bis Rue Hautefeuille), founded in 1815, publishes a monthly *Bulletin*.

SCIENCE, ART, AND LITERATURE.—*Société Philomatique* (7 Rue des Grands Augustins), founded in 1788, publishes its reports in the *Journal de l'Institut*. *Société Philotechnique* (8 Rue de la Banque) publishes an *Annuaire* and *Comptes-rendus*. *Athénée des Arts, Sciences et Belles-Lettres*, founded in 1792, publishes an *Annuaire*. *Société Académique d'Apollon* (10 Rue Clausel), founded in 1741. *Société des Amis des Arts* (Louvre), founded in 1816. *Société Libre des Beaux-Arts* (Mairie, 4th Arrondissement) publishes the *Revue des Beaux-Arts*.

There are an immense number of other societies ramifying from those given above.

*Freemasons*, Grand Orient Lodge (35 Rue de Grenelle St.-Honoré), D 3.

**Sorbonne.** Near Hôtel Cluny. This institution was founded in the 13th cent., by Robert de Sorbonne, chaplain to K. Louis IX., for 16 poor students in theology, and a professor. It gradually acquired fame as a school of theology and canon-law, and its disputations and decisions on theological points acquired immense celebrity, and to a great extent ruled the Gallican Church. The

existing edifice was begun by Cardinal Richelieu in the style of his time, and has been largely added to since 1853. It is now the seat of 3 of the 5 Faculties of the Academy of Paris, Theology, Sciences, and Letters; the building contains large lecture-rooms, collections of instruments, examination halls, a library of 100,000 volumes (*Bibliothèque de l'Université*), and a good museum of natural history, &c. Lectures are delivered here on every branch of knowledge in science, literature, &c.; they are all public, a list of which during the academie season may be purchased at the porter's.

The *church* (open week days 6 to 9 A.M. and 1 to 3 P.M., on Sundays all day) of the Sorbonne is a pleasing composition, Palladian in style and simple, reconstructed by Le Mereier, 1659; the only thing in it worthy of notice is the *tomb of Cardinal Richelieu*, in a recess on the rt., a chef-d'œuvre of Girardon from the designs of Lebrun; on it is the recumbent statue of the cardinal, sustained by Religion, the weeping angels being portraits of his nieces. The head of the cardinal, severed from his body at the Revolution, was reunited to it 1861, after 72 years of separation!

**Sourds-Muets, Institution Nationale des** (*Deaf and Dumb School*),

Shown on Saturday 2 to 5 by ticket obtained from M. le Directeur.

54 Rue St.-Jacques. Founded by the celebrated Abbé de l'Épée, who first succeeded in teaching the deaf and dumb, and continued under the Abbé Sicard. There are about 200 male pupils; about half are received gratuitously, the others pay about 40*l.* a-year. They are taught different trades. *Open* Saturday 2 to 4, by order, which may be obtained at the Institution.

**Square**, our English designation of open spaces, has been applied in Paris to the ornamental gardens, so extensively introduced of late in Paris, the most remarkable being the *Square du Temple*, near the *Marché du Temple*; the *Square des Arts et Métiers*, in the Rue St.-Martin; the *Square St.-Jacques*; the *Square Louvois*; the *Square des Innocents*; the *Square Montholon*, with a small lake and fountain over rockwork in the Rue de Lafayette; *Square Monge*, containing a statue of Voltaire; *Square des Ménages*, containing a statue of Sleep.

**Statues.** These are for the most part described in their respective localities. The principal are—



The bronze equestrian statue of *Henri IV.*, on the Pont Neuf; the bronze statue of *Louis XIV.*, in the Place des Victoires; the white marble statue of *Louis XIII.*, in the Place des Vosges (Place Royale); statue of *Marshal Ney*, near the Luxembourg; bronze statue of *Bichat* in the courtyard of the École de Médecine; bronze statue of *Larrey*, in the courtyard of Val de Grâce; statue of *Voltaire*, in the Square Monge; statue of *Molière*, in the Rue de Richelieu; statue of *Jeanne d'Arc*, in the Place de Rivoli; and statue of the *Republic* in the Place de la République.

**Steamboats.** (*Bateaux-omnibus*, or *mouches*.) *Within the city*, up and down the Seine, several times an hour, stopping at either bank.

(1) From the *Pont de Bercy* (rt. bank) to *Point du Jour* (*Auteuil*) every 10 min. from 8 A.M.; 10 c. week days, 20 c. Sund.

(2) From the *Pont Austerlitz* to *Charenton*, 10 c.; Sund. 15 c.

(3) *Hirondelles Parisiennes*. From Easter to the end of October only. From the *Pont Royal* to *Meudon Sèvres*, *St.-Cloud* and *Suresnes* at the hours from 9 A.M. till 7 P.M.; 30 c. week days, 50 c. Sund. (4) From the 1st of November to Easter. From *Point du Jour* to *Suresnes*, 20 c. week days, 30 c. Sund.

(5) *Le Touriste*. From the *Pont Royal* to *St.-Germain-en-Laye* (in summer) at 10.30 A.M., calling at *Suresnes*, *Asnières*, *St.-Denis*, *Argenteuil*, *Chatou*, *Bougival*, and reaching *Le Pecq* at 2.15 P.M., returning from *Le Pecq* at 5 P.M. Fare, 3 fr.; return, 4 fr. 50 c. *Déjeuner* on board, 4 fr. and 6 fr.; *Dinner*, 5 fr. and 7 fr.

**Sully, Hôtel de.** See *Béthune, Hôtel de*.

\***Sulpice, St.**, C 5, near the Luxembourg. A grand and handsome Italian ch., begun in 1646, finished in 1749, under a series of architects. Servandoni designed the W. façade, which was finished by Chalgrin. The front, consisting of a portico supported by fluted Doric columns below, surmounted by an Ionic one above, is surmounted by 2 towers, 231 ft.—9 ft. higher than those of Notre-Dame. (Door for ascent, in the N. tower, Rue St.-Sulpice, 20 c.) The interior, on the plan of a Gothic cathedral, though all the details are classical, is grand and well proportioned, 460 ft. long, 109 ft. high. The fine shells (*Tridacna gigas*) which contain holy water were presented to Francis I. by the Republic of Venice. The font is of early Renaissance. The organ

is finely carved. The chapel of the Virgin is magnificently decorated with marbles, gilding, and painting—the painting by Vanloo. The statue of the Virgin by Pigalle is somewhat theatrically lighted, but the effect is good. An Assumption in the interior of the dome was painted by Lemoine; the 2 frescoes of St.-Roch in the 2nd chapel on rt. are by Abel de Pujol; of St.-Maurice in the 3rd by Vinchon, and those of St.-François de Sales in the 2nd on l. by Hesse. The mausoleum of Languet, curé of the parish, in the 5th chapel on the S., by Slodtz, is good. Some modern painting has not added to the beauty of the church. On the floor is a meridian line terminated by a marble obelisk in the l. transept. Under the ch. is an extensive crypt or undercroft.

During the Revolution this ch. was called the Temple of Victory. It was afterwards the principal temple of the Theophilanthropists. In 1799, a subscription banquet was given in it to General Bonaparte. Before the ch., in the centre of the Square, is a handsome fountain, in the niches of which are statues of Fénelon, Bossuet, Fléchier, and Massillon. The large building on the S. side is the Ecclesiastical Seminary of the Diocese of Paris; on the W. the Mairie of the 6th Arrondissement.

**Suresnes**, a village on the Seine, N. of St.-Cloud, and opposite the Bois de Boulogne. The stat. for the *Racecourse at Longchamp*.

**Surgeons.** See *Medical Men*.

**Swimming Baths.** The principal baths in the Seine are *École de Natation*, Quai d'Orsay (350 dressing-rooms); *Bains du Pont-Royal*; *Bains Henri IV.*, near the Pont Neuf; *Bains Petit*, Quai de Béthune. For ladies, *Bains Ouarnier*, Quai Voltaire; *Bains des Fleurs*, Quai de l'École.

**Synagogue, Jewish.** In the Rue Notre-Dame de Nazareth, No. 15 (E 3), near the Château d'Eau. The principal part of the building is preceded by an *Atrium*. The interior consists of a wide nave, having ranges of tribunes or galleries on either side. In the centre is the *théba*, a species of daïs for the priests, where the Scriptures are read by them. Women are not admitted into the body of the synagogue, but sit in the galleries behind gratings. The handsome candelabra at the Sanctuary were presented by the Rothschild family.

The visitor should be careful not to take his hat off on entering. There are two other synagogues, in the Rue de la Victoire and in the Rue des Tournelles.

**Tabacs, Manufacture Nationale des** (*Government Tobacco and Snuff Manufactory*), B 3, No. 63 Quai d'Orsay.

Admission on Thursdays, 10 to 12 and 1 to 4, by permission of the Directeur.

Manufactured tobacco in every form is in France a Government monopoly. All tobacco-growers are obliged to sell the crop to the Government at a valuation, and all tobacco imported must be sold to the Government; there are 18 manufactories throughout the country where it is prepared for use. One-third of it is worked up in the Paris manufactory, where 2400 people are employed: 450 men, 1800 women, 150 children. Nearly all the women are employed in cigar-making. Cigars in incredible quantities, snuff by the ton, tobacco for smoking, and pigtail for chewing, are all prepared here. The visitor is shown the whole of the process, from the stripping and salting the leaves, to the final production.

**Table d'Hôte.** See *Dining*.

**Telegraph, Electric.** Chief Office, 12 Place de la Bourse (open all night), and at the General Post Office, Rue des Tuileries, the railway termini, and 45 other stations scattered over different parts of Paris. *Uniform Charge* for any part of Paris, or of France, for a message of 10 words or under,  $\frac{1}{2}$  a fr. (50 c.). For every extra word 5 c. For Great Britain 25 c. per word. For New York 1 fr. 25 c. per word. The telegraphs are under the control of the *Ministre des Postes et Télégraphes*, whose office is at 103 Rue de Grenelle St.-Germain. Money orders may be telegraphed to any part of France from the Central Post Office.

**Temple, Le.** An ancient fortress and prison, which formerly occupied the angle between the Boulevard du Temple and the Rue du Temple, but of which nothing now remains. It was one of the two *Commanderies* of the Knights Templars at Paris in the 13th cent., and was as large and important a feudal fortress as the Louvre; kings resided there, and the treasures of the crown were often deposited in it. In 1312, the order of Templars was suppressed, and its members burned at the stake, hanged, or dispersed with the greatest cruelty, under Philippe de Valois. Whether they were guilty



of the crimes, irregularities, and conspiracies imputed to them, is still matter of dispute. The Temple was then granted to the Knights of St. John, who afterwards became the Knights of Malta. A century ago great part of the Temple was standing, surrounded by walls and defended by towers. The ch. was circular, like that in the Temple at London. The tower, a square and gloomy mass, flanked by 4 round turrets at the angles, was the prison in which Louis XVI., with his Queen Marie-Antoinette, his son the Dauphin, and daughter, afterwards Duchesse d'Angoulême, and his sister, Madame Élisabeth, were confined, from the 13th of Aug. 1792, under circumstances of incredible cruelty, privation, insult, and suffering. The King was led to the scaffold on 21 Jan. 1793; the Queen was sent to the Conciergerie on 2 Aug. 1793; Madame Élisabeth was executed on 12 May, 1794. The unhappy Dauphin was detained in this prison until his death, 8 June, 1795, at which time he was not 11 years old. From July, 1793, to January, 1794, he was under the charge of a shoemaker named Simon, and his wife, by whom he seems to have been fairly treated, in spite of the unauthentic stories to the contrary. The child was afterwards kept in solitary confinement with unsuitable food and total neglect. He finally died in this prison of filth and misery on the 8th of June, 1795, and was buried in the churchyard of St. Margaret, in the Faubourg St.-Antoine. The tower was used as a prison subsequently, and Sir Sidney Smith, Toussaint L'Ouverture, and Pichegru were confined in it. It was pulled down in 1805, and the site built over. The Hôtel of the Grand Prior of the Order was built in the 17th cent., and in 1814 Louis XVIII. gave it to the Princess of Conti to establish in it a convent of Benedictine nuns, who were to pray continually for France. In 1848, the nuns were expelled and the building seized by the Government; in 1854 it was entirely pulled down and the space laid out in the present handsome square and garden (see *Marché du Temple*).

**Theatres** form one of the chief attractions of Paris. Performances usually commence between 7 and 8; but as the hours are constantly varying, reference should be made to the printed bills, or to the daily paper *L'Entr'acte*. *Sunday* is the most crowded night. Day performances are given by some of the theatres at reduced prices.

There are about 40 playhouses in Paris—designed to amuse all classes of that play-loving people, from the wealthy frequenter of the opera, to the workman who treats his wife and children on Sunday.

To the English or American visitor, the theatre is not merely an amusement, it is one of the very best sources of instruction and practice in a language so difficult to acquire, without constant exercise both of ear and tongue, as the French. He who comes fresh from grammar and dictionary, and can read *Gil Blas* all through, will by no means find himself at first up to the idioms of the Théâtre Français, still less to the slang and patois of the Palais Royal and the smaller houses of the Boulevards. His best plan will be to read beforehand the play which he is going to see acted; cheap editions of almost all the pieces in the répertoire may usually be bought inside, or at shops on the Boulevards and at the Palais Royal. *Playbills* do not exist; the visitor must therefore purchase *L'Entr'aete*, or other theatrical paper, to ascertain the cast of the piece.

Several of the theatres are devoted to light comedy (Vaudeville) and Opéra-bouffe. The theatres during the season are generally crowded; the booking fees for boxes or places taken beforehand are, roughly speaking, for tickets up to 6 fr.—50 c. to 1 fr. each, above 6 or 7 fr.—2 fr. each (*billets de location*); but all traffic in tickets, except at the theatrical office, is illegal. The offices of the theatres are generally open from 11 to 6 (Opera from 10 to 5), and a central *Office des Théâtres* exists at 15 Boulevard des Italiens. The boxes are very small, and a box for 6 will be found not at all too large for 4. At the box office, boxes are, as a rule, only let *entire*; at the doors separate seats may usually be engaged in them. The names of the places vary in the different houses; and there are in some as many as 22 different places and 15 or 16 different prices, front boxes and places (*de face*) being charged more than those at the sides (*de côté*). *Une Loge* is a box—*Loge d'Avant-scène*, a stage box—*Strapontin*, a gangway seat at the side.

The *Rez-de-Chaussée* is the pit-tier. On this tier are the pit-boxes (*baignoires*), orchestra stalls (*fauteuils d'orchestre*), pit-stalls (variously styled *stalles d'orchestre*, *stalles de parterre*, and *fauteuils de parquet*), and pit (*parterre*). At the Grand Opéra the *fauteuils d'amphithéâtre*, which are considered the best seats, are in a raised position behind the orchestra stalls. The *Pourtour* at the Théâtres des Nations, du Châtelet and de Cluny is the pit-circle at the back of the pit. *Premières* is the first or grand tier. On this tier are the *fauteuils de balcon* or *de la première galerie*, equivalent to our dress circle or balcony stalls. *Deuxièmes* is the second tier. On this are the *fauteuils de la deuxième galerie* or *du foyer*, equivalent to our upper circle. *Troisième* and *Quatrième* are of course the third and fourth tiers. In the topmost tier is the *Amphithéâtre*, which answers to our gallery, and is popularly styled "*Le Paradis*."

The usual charge for depositing cloaks, coats, &c., in the cloak-room (*Vestiaire*) is 25 c. The box-keeper is styled *ouvreur* or *ouvreuse*. Wooden footstools (*petits-bancs*) are invariably supplied to ladies, for which a fee of 25 to 50 c. is expected.

The practice varies in different theatres as to the *admission of ladies to the pit or stalls*. There is no half-price; but those who wish to leave the theatre sell their tickets to men outside, who again sell them to those who wish to go in late, the price of course sinking as the evening advances. The pit-stalls are the best places for men; the *stalles de balcon* or a box, for ladies.

*Tickets taken at the doors* do not give a right to any particular seat: if therefore the visitor quits his seat in the course of the evening, he should leave something on it to indicate its proprietorship. In the pit French people usually tie a handkerchief over the seat for this purpose. *Between the acts* many people promenade in the *foyer* or crushroom. The pit is usually crowded; before the performance begins, an assemblage will be seen standing outside the pit door in regular and admirable order, forming a "queue." No crushing or pushing is allowed, and each person is expected to have his money ready on approaching the pay-office. In the centre of the pit, and in other parts of the house, may often be seen a number of shabbily dressed men, seated in a compact body, and easily distinguished by the simultaneous movement of their hands. These are the *claque*, a hired and horny-handed body under a regular leader, paid to attend and applaud by signal. Many of the theatres are closed in *July* and *August*, and some in *June*.

The table on the next page, compiled in the spring of 1882, gives the prices of seats on the various tiers. The relative price is usually a good index of the character of the seat. It should be borne in mind that, if the seats are engaged beforehand (*en location*), booking fees varying from 50 c. to 2 fr. must be added to the prices here quoted.

The order of precedence of Paris theatres, in which their advertisements are ordered to be placed by the police, is as follows:—

(1) *L'Opéra*. This opera-house (*Académie Nationale de Musique*), fronting the new Avenue de l'Opéra, was completed in 1875 from the designs of Garnier in the open space between the Boulevard des Capucines and the Boulevard Haussmann, at a cost, including the purchase of the site and interior decorations, of nearly £2,000,000. The dimensions are enormous, 490 ft. by 328 ft., and every artifice has been employed to render the building the most perfect of the kind in existence; but there is an absence of grace in





the general effect of the façade, and the sky-line is unpleasing. The exterior is adorned with marbles, busts of musicians, statues of the lyric arts, and 4 sculptured groups. The part of the building occupied by the house and the stage rises to a great height, and looks like a second edifice behind and higher than the other. It is surmounted by a colossal group of Apollo elevating his lyre, by Millet. The foundations had to be sunk very deep to allow of a space of over 40 ft. for the scenes to be drawn up in one piece. The two lateral cylindrical projections form covered ways by which the level of the first row of boxes may be reached. The one to the W. is reserved for the head of the State. An open arcade runs along the front, leading to the outer vestibule, and from the inner vestibule a fine marble staircase leads to the stalls and pit-boxes. Above this is the grand *Saloon* or crush-room (*Foyer*), 165 ft. long, on a level with the first row of boxes, and communicating with the open loggia. This, the finest feature of the building, is gorgeously decorated with sculpture, colossal mirrors, and paintings of the Muses by Baudry. The upper boxes are reached by a staircase passing up from the rt. and l. The building is fire-proof, iron supplying the place of timber, and is capable of seating 2194 spectators. The state box occupies the height of the two first tiers. The arrangements for ventilation and lighting are of a very scientific kind. Orders are transmitted to all parts of the building by electric telegraph. Annual subsidy, 32,000*l.*

*Performances* on Monday, Wednesday, and Friday, and in winter on alternate Saturdays, and Sundays, *when ladies are admitted to the fauteuils d'orchestre.*

Fauteuils d'amphithéâtre, 15 fr.; fauteuils d'orchestre, 13 fr.; \* stalles de parterre, 7 fr.

*Théâtre Français*, or *Comédie Française*, Place du Théâtre Français, on the S.W. side of the Palais Royal, is the seat of the French regular drama, tragedy and comedy; besides the classic works of Corneille, Racine, Molière, Voltaire, &c., modern plays are also performed by the best actors.

This house was built in 1787 by the Due d'Orléans (Louis, architect), contiguously to the site of the Théâtre du Palais Royal, erected by Cardinal Richelieu for the performance of his own tragedy, 'Mirame,' which cost him 200,000 or 300,000 crowns. Molière was manager from 1658 to his death, 1673 (portrait here by Mignard). In later times it has been the scene of the triumphs of Talma, Mars, Duchesnois, and Rachel. The manager is allowed to withdraw a favourite actor from any other house on giving 1 year's notice. In the saloon (*foyer*) is the

\* Ladies not admitted to orchestra stalls.

marble statue of Voltaire, by *Houdon*, and in the circular vestibule those of Tragedy and Comedy, the portraits of Mesdemoiselles Rachel and Mars, by *Duret*.

It is a handsome building externally. Tuesday is a subscribers' night. Annual subsidy, about 9600*l*. Holds 1400.

Fauteuils d'orchestre, 6 fr. ;\* parterre, 2½ fr.

*Opéra Comique*, Place Boieldieu, between the Rues Favart and de Marivaux. A heavy building, erected in 1838, with a handsome saloon. For light operas, such as those of Boieldieu, Herold, Auber, Halévy, Ambroise Thomas, &c. Annual subsidy, 12,000*l*. Holds 1800.

Stalles d'orchestre,\* 5 fr. ; fauteuils d'orchestre,\* fauteuils de balcon, and premières loges, 8 fr. ; parterre, 2½ fr.

*L'Odéon*, near the Luxembourg—though, according to its name, it was destined solely for music—is open for tragedy, comedy, and other dramatic performances, and may be regarded as a minor Théâtre Français. It stands on the site of the Hôtel de Condé, was opened 1782, and on its boards the 'Marriage of Figaro,' by Beaumarchais, was first produced, 1784. On the 7th September, 1793, the whole troupe of actors were arrested by order of the Revolutionary Tribunal. It has been several times burnt down, and was completely restored 1875. Annual subsidy, 4000*l*. Holds 1600.

Fauteuils d'orchestre, 6 fr. ; premières loges, 8 to 12 fr. ; parterre, † 2 fr. 50 c. It is closed in June, July, and Aug.

*Théâtre du Gymnase Dramatique*, Boulevard Bonne-Nouvelle, built in 1820. For refined comedies and vaudevilles. Scribe wrote most of his pieces for this house. The works of *Octave Feuillet*, *Alexandre Dumas*, fils, *Victorien Sardou* are generally played here. Holds 1000.

Fauteuils d'orchestre and de balcon, 7 fr. ; stalles d'orchestre, 5 fr.

*Théâtre du Vaudeville*, Boulevard des Capucines, corner of Rue de la Chaussée-d'Antin, built in 1869 to replace the one pulled down in the Place de la Bourse, founded in 1827. For vaudevilles, comedies and dramas. The 'Dame aux Camélias,' by Alex. Dumas, jun., was brought out at the old house in 1852, and played 180 nights in 2 seasons. Holds 1300.

Fauteuils d'orchestre, 7 fr. ; fauteuils du foyer, 5 fr.

*Théâtre des Variétés*, Boulevard Montmartre, built in 1808. For vaudevilles and farces. *La Belle Hélène*, *La Grande Duchesse*, *Le Voyage en Suisse* were played here. Holds 1250.

† Ladies not admitted to the parterre.



Fauteuils d'orchestre, 6 fr. ; stalles d'orchestre, 4 fr.

*Théâtre du Palais Royal*, in the N.W. corner of the Palais Royal; built in 1784, enlarged in 1831. This house from its position has been called "le Parapluie des dîneurs du Palais Royal." It is one of the most amusing in Paris, and supported by excellent actors; but many of the pieces (vaudevilles and farces) abound in slang, and require a thorough knowledge of French to enjoy them. Holds 850.

Fauteuils d'orchestre,\* 6 fr. ; stalles d'orchestre, 4 fr.

*Théâtre des Bouffes Parisiens*, Passage Choiseul, built for Comte the conjurer, and formerly known as the *Théâtre de Comte*; a very neat and much-frequented house. For opéra-bouffes and operettas. *Orphée aux Enfers*, *La Princesse de Trébizonde*, *La Timbale d'Argent*, *La Mascotte* were played here. Holds 1100.

Fauteuils d'orchestre, 6 fr. ; fauteuils de la galerie, 4 fr.

*Théâtre de la Porte St.-Martin*, Boulevard St.-Martin, rebuilt since its destruction by the Communists, May 25, 1871. The façade is tasteful. For dramas and light pieces. Holds 1800.

Fauteuils d'orchestre, 6 fr. ; stalles d'orchestre, 4 fr. ; parterre, 2 fr. 50 c.

*Théâtre de la Renaissance*, close to the Porte St.-Martin, built 1873. Corinthian façade. For opéra-bouffes, vaudevilles, and operettas. *Giroflé-Girofla*, *La Petite Mariée*, *Le Petit Duc*, *Madame le Diable* were played here. Holds 1200.

Fauteuils d'orchestre, 6 fr. ; stalles d'orchestre, 4 fr.

*Théâtre du Châtelet*, built 1862, Place du Châtelet. For spectacular melodramas. *Michel Strogoff* was played here. Holds 3600.

Fauteuils d'orchestre, 5 fr. ; stalles d'orchestre, 4 fr. ; parterre, 2 fr. 50 c.

*Théâtre de la Gaîté*. In the square opposite the Conservatoire des Arts et Métiers, built in 1862. Fine saloon (*foyer*). For melodramas. The works of *Victor Hugo* are often played here. Holds 2000.

Fauteuils d'orchestre, 5 fr. ; stalles d'orchestre, 4 fr. ; stalles de parterre, 3 fr.

*Théâtre des Nations*, Place du Châtelet, formerly the *Théâtre Lyrique* and *Théâtre Historique*, repaired since its destruction by the Commune, 1871. For spectacular dramas. Holds 1800.

Fauteuils d'orchestre or de balcon, 5 fr. ; stalles d'orchestre, 2 fr. 50 c.

*Théâtre de l'Ambigu Comique*, Boulevard St.-Martin, built 1829.

For melodramas and vaudevilles. *L'Assommoir* and *Nana* were played here. Holds 1600.

Fauteuils d'orchestre, 6 fr. ; fauteuils de parquet, 3 fr.

*Théâtre des Folies Dramatiques*, Rue de Bondy, 40, and Boulevard St.-Martin, built in 1862. For operettas and vaudevilles. *L'Œil Crevé*, *La Fille de Madame Angot*, *Les Cloches de Corneville*, *Madame Favart* were played here. Holds 1600.

Fauteuils d'orchestre, 5 fr. ; stalles d'orchestre, 2½ fr.

*Théâtre des Nouveautés*, 28 Boulevard des Italiens. For comedies, vaudevilles, and operettas. Holds 1000.

Fauteuils d'orchestre,\* 7 fr. ; stalles d'orchestre, 5 fr.

*Théâtre de Cluny*, 71 Boul. St.-Germain, built in 1864. For vaudevilles, comedies, and dramas. Holds 1100.

Fauteuils d'orchestre, 3 fr. ; stalles d'orchestre, 2 fr.

*Théâtre de l'Athénée Comique*, 17 Rue Scribe, built in 1866, will probably soon be closed. For revues and vaudevilles. Holds 1000.

Fauteuils d'orchestre, 5 fr. ; stalles d'orchestre, 3 fr.

*Théâtre des Fantaisies Parisiennes*, 25 Boulevard Beaumarchais, built in 1835, formerly the *Théâtre Beaumarchais*. For operettas and vaudevilles. Holds 1350. Fauteuils d'orchestre, 3 fr.

*Théâtre Déjazet*, 41 Boulevard du Temple. For dramas and comedies. Holds 1050.

Fauteuils d'orchestre or de balcon, 3 fr.

*Théâtre du Château d'Eau*, 50 Rue de Malte, rebuilt 1869. For melodramas, &c. Holds 2400.

Fauteuils d'orchestre, 3 fr. ; fauteuils de parterre, 2 fr.

*Comédie Parisienne*, 14 Boulevard de Strasbourg, rebuilt in 1881, formerly the *Théâtre des Menus Plaisirs*. For vaudevilles, operettas, and dramas. Holds 1150.

Fauteuils d'orchestre,\* 6 fr. ; fauteuils de 1<sup>re</sup> galerie, 6 fr.

*Théâtre de Robert-Houdin*, 8 Boulevard des Italiens. For conjuring and dissolving views. Holds 150.

Fauteuils d'orchestre, 3 fr. 50 c. ; stalles, 2 fr.

*Théâtre des Arts*, Boulevard de Strasbourg. Holds 1150. Prices from 1 fr. to 8 fr.

*Bouffes du Nord*, corner of the Rue du Faubourg St.-Denis and the Boulevard de la Chapelle. For dramas and light pieces. Holds 1500. Prices from 1 fr. to 3 fr.

*Théâtre du Montparnasse*, 31 Rue de la Gaîté. Frequented by students. Holds 680. Prices from 40 c. to 2 fr. 50 c.

*Théâtre Oberkampf*, 109 Rue Oberkampf. Holds 700. Prices from 40 c. to 2 fr.

*Théâtre des Gobelins*, 71 Avenue des Gobelins. Holds 932. Prices from 40 c. to 2 fr.

*Théâtre des Batignolles*, Boulevard des Batignolles. Holds 950. Prices from 75 c. to 3 fr.

*Théâtre de Belleville*, 46 Rue de Belleville. For dramas, vaudevilles, and operettas. Holds 1436. Prices from 40 c. to 2 fr. 50 c.

*Théâtre de Grenelle*, 53 Rue de la Croix-Nivert. Holds 1100. Prices from 25 c. to 2 fr.

*Théâtre Montmartre*, 43 Rue d'Orsel. Holds 650. Prices from 75 c. to 3 fr.

*Théâtre Rossini*, 77 Rue des Sablons, Passy. Holds 700. Prices from 50 c. to 3 fr.

*Théâtre de la Villette*, 29 Rue de Flandres. Holds 500. Prices from 50 c. to 2 fr. 50 c.

*Eden Théâtre*, Rue Boudreau, close to the Grand Opéra. Under construction in 1882. Will hold about 3500. Admission, 2 fr.

*Palace Théâtre*, Rue Blanche, formerly the skating-rink; a promenade theatre. Holds from 3000 to 4000. Admission, 1 fr. Frequented by *cocottes*.

**Circuses.** *Grand Hippodrome*, 3 Avenue de l'Alma, open from May to October. In addition to the ordinary entertainments of a circus, there are pantomimes, mimic steeplechases, chariot-races, &c. Holds 8000. Seats, 1, 2, 3, and 5 fr.

\**Cirque d'Été*, close to the Rond-Point, Champs-Élysées. A large and very prettily fitted-up circus, in which excellent equestrian and gymnastic performances are given during the summer. Holds 3500. Seats, 1 fr. and 2 fr. 50 c.

*Cirque d'Hiver*, Boulevard des Filles du Calvaire. Built in 1852. Equestrian performances at 8 P.M. in winter. Holds 3800. Seats 1 fr. 50 c. and 2 fr. Concerts on Sunday at 2 P.M.

*Cirque Fernando*, Boulevard Rochechouart, built in 1875. For equestrian performances. Holds 2500. Seats 50 c., 1 fr., 2 fr., and 3 fr.

**Thermes, Palais des.** See *Cluny, Hôtel de*.

**Thomas d'Aquin, St.** A ch. formerly attached to a convent of the Dominican Order; begun 1683, finished in 1740. The front



was rebuilt in 1787. 145 ft. long, 80 ft. high. It contains several modern pictures, the best—St. Thomas calming the waves in a tempest, by *Ary Scheffer*. The congregation here is very fashionable, St. Thomas being the parish ch. of the most aristocratic quarter of the Faubourg St.-Germain.

**Tour de Nesle.** A tower or fortress, pulled down in 1660, which stood on the site of the Eastern wing of the Palais de l'Institut, and formed part of the fortifications built in the reign of Philippe-Auguste. It was 120 ft. high, with round and massive walls, and projected into the Seine on a tongue of land covered with brushwood. It is traditionally said to have been the scene of numerous crimes, for which there does not seem to be any historical foundation. The orgies of Margaret of Burgundy and her sisters, whose names have been more particularly connected with it, were carried on at the Abbey of Maubuisson (see *Pontoise*, in Part I.). There is a view of it in a painting by Wouwerman in the Gallery of the Louvre, and it was engraved by Israel Silvestre.

**Tournelles, Palais des.** A palace-castle which occupied the site of the present Place des Vosges and the adjacent streets extending to the Rue St.-Antoine. The regent Duke of Bedford enlarged it, and Charles VII. and many of his successors preferred it to the Louvre as a residence. After the death of Henri II., who was killed under its walls in a tournament, 1559, his widow, Cath. de Médieis, began to pull it down; no trace of it remains.

**Tramways.** See *Omnibus*.      **Trianon.** See *Versailles*.

**Tribunal de Commerce.** See *Commerce*.

**Trinité, La.** A large ch. in the Rue St.-Lazare, opposite Rue de la Chaussée-d'Antin (1861-67); a splendid specimen of the modern Renaissance style, by the architect Ballu. A handsome square with fountains lies in front of it. This ch. was used as a hospital for the wounded during the siege of Paris, 1870-71.

**Trocadéro, Palais du.**

*Musée de Sculpture Comparée*, open daily, except Monday, from 11 to 4.

*Musée d'Ethnographie*, open on Thursdays and Sundays from 12 to

5. Temporary Collections daily from 10 to 5.

An eminence, opposite Champ de Mars, called Montagne de Chaillot, until its name was changed to that of a fort near Cadiz, captured by the French in the Duc d'Angoulême's Spanish

campaign of 1823. In 1871 the Commune planted here a formidable and sweeping battery, which was stormed and taken only after a bloody struggle. It commands one of the finest *views* of Paris. Upon this site the Government in April, 1876, erected the present building for the purpose of containing the works of art destined for the Great Exhibition of 1878. The substructions, owing to the site having been undermined by old stone quarries, were exceptionally costly. The structure itself is of massive stone and brick, the masonry being coloured. It is in plan a semicircle, with a vast central *Rotunda*, with glass dome, containing a hall or amphitheatre, holding 5000 persons, for Ceremonies, Concerts, &c. It is flanked by two square towers, from which stretch arcades, connected by galleries curved into a quarter of a circle, and ending in other towers or pavilions, so as to form an imposing front. MM. Davioud and Bourdais were the architects.

On the E. side, on the ground-floor, is arranged the museum of *Architectural Sculpture* (*Musée de Sculpture Comparée*), opened in 1882. The object of it is to afford an insight into the decorative architecture of successive periods in France from the 11th to the 18th century. This purpose is carried out by the exhibition of carefully classified full-size mouldings in plaster of a vast number of *chefs-d'œuvre*.

The objects of the *Musée Cambodgien*—formerly in the Château de Compiègne—a collection of antiquities brought from Cambodia, are at present in the cellars.

The W. side is devoted to temporary exhibitions of a utilitarian character, such as plans and models of schools and educational apparatus.

The *Musée d'Ethnographie* is on the upper floor.

In the tall towers to the rt. and l., steam-lifts are prepared to raise visitors to the top, whence the views of Paris are unsurpassed. The space embraced by the wings—the extremities of which are about 500 yards apart—descending to the river, is laid out as a beautiful *Garden*, on the E. side of which is a fresh-water *Aquarium*. The centre of the garden is occupied by a gigantic flight of steps or terraces, 8 or 10 in number, over which a large artificial Cascade, supplied by steam-power from the Seine, falls into an ornamental basin of masonry below. Statuary, vases, and other ornamental sculpture flank these basins, in the intervals of which rise fountains and jets of water.

**Trône, Place du.** See *Nation, Place de la*.

**Trône, Barrière du.** One of the old entrance-gates to Paris

before the last extension of the city boundaries : on the sides are 2 handsome classical columns, the bases adorned with bas-reliefs, the summits crowned by statucs. The name is derived from the throne on which Louis XIV. sat to receive the homage of his subjects in 1660, on the occasion of the Peace of the Pyrenees.

**\*\*Tuileries.** In ruins. The principal imperial and royal residence in Paris. The ground on which it stood was once a tile-yard, and was purchased by Francis I. in 1518, for his mother, Louise de Savoie, who thought the air better than that at the Palais des Tournelles, but she got tired of it ; and Catherine de Médicis, on finally leaving the Tournelles, bought the ground, and Philibert Delorme began the present edifice in 1564, which was to have formed the *avant-corps* or front only. According to his design, there was to have been a centre with colonnades on each side leading to the wings, but the work was stopped when Catherine de Médicis fixed her abode at the Hôtel de Soissons. Henri IV. built the large wing towards the Quai, and Louis XIV. the corresponding one on the side of the Rue de Rivoli and raised the centre and the porticoes, and Louis-Philippe rebuilt and altered that part which is on the rt. of the centre. The Tuileries had been little used as a royal residence until the time of Napoléon. Indeed it was very unfit for the purpose, exposed on all sides to public thoroughfares, allowing no privacy to the inmates, and constantly liable to mob attacks. Catherine de Médicis and her sons never inhabited it ; Henri IV. only when passing through Paris ; Louis XIII. inhabited the Louvre ; Louis XIV. came hither only occasionally, for fêtes, &c. ; Louis XV. during his minority ; Louis XVI. only as a prisoner, when brought from Versailles on the terrible 6 Oct. 1789. On the 19th October the National Assembly began to sit in the Manège or riding-school, situated near the corner of Rue de Rivoli and Rue de Castiglione. From this time the history of the Tuileries is the history of the Revolution. On 20 June, 1792, a mob from the faubourgs, instigated by Santerre, and with the connivance of Pétion, invaded the palace, insulted and threatened the king, and forced him to put on a red cap of liberty. On 10 Aug. 1792, the mob from the faubourgs again threatened the Tuileries ; the officers charged with the protection of the royal family behaved with cowardice or treachery, and the king and his family were obliged to take refuge in the National Assembly ; whilst the Swiss guards, after a stout defence, 100 domestics of the palace, five gentlemen, and about 200 National



Guards, were massacred by the victorious mob. The king and royal family were then transferred as prisoners to the Temple. On 10 May, 1793, the *National Convention* left the Manège and sat in the Salle des Machines. Here they were sitting when the young Corsican General Bonaparte, with only 8000 men and 40 guns, undertook their defence on the Day of the Sections (Oct. 5, 1795), and with his well-served artillery swept the adjoining streets of their assailants, nearly 40,000 strong. The Convention was succeeded by the Conseil des Anciens, who were expelled on 18 Brumaire. At the time when these events took place, the Place du Carrousel was covered with low buildings, forming the offices of the palace; and where the Rue de Rivoli now runs were the stables and riding-school (Manège). All these were swept away by Napoléon I., who, as First Consul, took up his residence in the palace, and since that time it has been inhabited by the successive monarchs of France. On 29 July, 1830, it was sacked, and the furniture plundered or destroyed. Louis-Philippe reinstated it in greater splendour than before, and was in it when the revolution of 24 Feb. 1848 took place. The mob had obtained some advantage, but there were plenty of troops to defend the palace; the king, however, with the queen, the Duc de Montpensier, and other members of his family, left it, and proceeded along the river terrace of the gardens to the Place de la Concorde, where carriages had been prepared for them, in which he left Paris for the last time. The mob broke into the palace and did considerable damage; the throne was carried to the Place de la Bastille and burnt. A party of miscreants established themselves in the royal apartments, drinking from the cellars, &c., for 10 days. After this it was used as a hospital for the wounded, and then for an exhibition of paintings. In 1851 the Emperor Napoléon III. took up his residence in it, and it remained the Imperial residence until 4th Sept. 1870.

The façade towards the garden, nearly 1000 ft. long, was irregular, but picturesque and imposing from its mass. The centre was called the *Pavillon de l'Horloge*, the wing close to the Seine *Pavillon de Flore*, the N. wing *Pavillon Marsan*. The entrance was under the Pavillon de l'Horloge, from the Place du Carrousel. On the rt., in the N. wing, were the chapel, the theatre, and the Salle du Conseil, which were built on the site of the *Salle des Machines*. Here the National Convention sat, and were often besieged, attacked, and expelled by the mob.

After having been five times captured, pillaged, and sacked by the mob of Paris in as many revolutions, it was reserved for the insurgents of the Commune, 1871, to surpass their predecessors in mad wickedness by destroying with fire this noble edifice, and

the finest specimen of Renaissance architecture in France. While the Versailles army were fighting their way into Paris, the leaders of the Commune decreed the destruction of Paris by arson! Combustibles, long before provided, were placed throughout the buildings, and petroleum was abundantly poured over the floors. It was set on fire, May 23rd, in several places, and continued burning three days and nights, after which recourse was had to powder to blow it up. Part of the Pavillon de l'Horloge, and the rest of the W. front of the palace, and the side next the Rue de Rivoli, nearly as far as the Louvre, were consumed. The Pavillon de Flore, next the Seine, was only slightly damaged and has been restored. In 1878 the Municipal Council determined to sweep away the ruins, leaving the Central Pavilion of Delorme alone, and converting it into a museum, continuing the garden on either side of it.

Like preparations were made for the destruction of the *Louvre*, which was saved only by the timely arrival of General Douai and the troops.

**Tuileries Gardens**, extending from the palace to the Place de la Concorde between the Seine and the Rue de Rivoli (2300 ft. long, 1040 ft. wide), were laid out by Le Nôtre under Louis XIV. in 1665, very nearly as we now see them; and, in order to conceal the slight difference in level, two terraces were constructed—one on the side of Rue de Rivoli, called *Terrasse des Feuillants* from the adjoining convent, so notorious in the Revolution, that stood here, close to the Manège, the place of meeting of the National Assembly; the other by the side of the Seine, the *Terrasse du bord de l'Eau*. These gardens escaped during the Revolution, and the Convention ordered trees to be planted on the terraces. Napoléon cleared away some yew and box hedges, and the Restoration added statues. In 1832 Louis-Philippe railed in a narrow strip in front of the palace; for, until that time, the public garden came almost to its windows; and in 1858 a much wider piece was enclosed by Napoléon III. The *Rue des Tuileries*, a public thoroughfare from the Rue de Rivoli to the Quai, is now carried across the site of the private gardens. The gardens are admirably laid out, and the statues, water-basins, broad and smooth walks, flowers, and grass-plots, with the trees and the shady avenues through them, produce a fine effect. Through the centre runs a broad walk opening a vista, through the Champs-Élysées, to the Arc de l'Étoile. Among the tall chestnuts is one which usually comes into leaf on the 20th March. Many pieces of sculpture are good. Besides copies of celebrated statues, there are



a Flora and Zephyr, a Hamadryad and a Faun, by *Coysevox*; a Venus and a Nymph with a quiver, by *Coustou*; in one line, and contrasting favourably with a row of academic statues by *Rude*, *Pradier*, *David d'Angers*, and more modern artists. The *Tuileries Gardens* have long been the favourite resort of Parisians of every class, and are open from 7 A.M. till dusk in winter and until 9 P.M. in summer. At all times of the day children and their nurses swarm; and in the afternoon during spring and autumn, and in the evening during summer, the walks and chairs are filled with crowds of gaily-dressed people, enjoying the fresh air and the pleasure of seeing and being seen. A *military band* plays on Mondays, Wednesdays and Fridays, from 5 till 6. Sunday is, of course, the most crowded day. There are 8 entrances to the gardens—5 on the side of the Rue de Rivoli, 1 towards the Place de la Concorde, and 2 on the side of the river. The two marble sphinxes on the pier of the easternmost of the latter are amongst the trophies brought from Sebastopol.

**Val-de-Grâce**, D 6, near the S. extremity of the Rue St.-Jacques. A large military hospital, containing 960 beds. It was originally a convent of Benedictine nuns, founded in 1645 by Anne of Austria in gratitude for the birth of a son, Louis XIV., and finished in 1665. In the great court is a bronze statue, by David d'Angers, of Larrey, the celebrated army surgeon under the first Napoléon; on the base are low reliefs of the battles of the Pyramids, Beresina, Austerlitz, and Somo Sierra, at which he was present; in one of the smaller courts is a marble statue of Broussais, an eminent military physician. The building is handsome, but scarcely worthy of a visit except by the professional traveller. Attached to the Hospital is a school for the education of medical men for the army.

*The Church of Val-de-Grâce.*

Open daily 12 to 2. Vaults shown on application to military attendant.

It is conspicuous by its dome in all views over Paris, and is a pleasing structure in the Italian style. It was commenced for Anne of Austria, 1645, by Fr. Mansard; Louis XIV., at the age of 7, laying the first stone. It was completed by Lemercier, Le Muet, and Leduc and Duval. The inside of the dome was painted by Mignard, and contains upwards of 200 figures of saints, with the three Persons of the Trinity, and Anne of Austria. In the chapel of the Sacrament are paintings by Philippe and Jean Baptiste de Champaigne. Some of the sculptures on the arcades of the chapels are good; those on the pendentives of the dome are by *M. Anquier*. The high altar was reconstructed in 1870. Henrietta



Maria of France, wife of Charles I., was buried here, and the hearts of the Bourbon family were also preserved here, but during the Revolution the silver cases were carried off. No. 65 Rue d'Enfer, corner of Val-de-Grâce, is the *Couvent des Dames Carmelites*, where, in 1675, the discarded mistress of Louis XIV., Mademoiselle de la Vallière, took the veil, and died in 1710, under the name of *Louise de la Miséricorde*.

**Varennés, Rue de, B 4**, in the Faubourg St.-Germain. Contains some of the largest hotels of the nobility; and at No. 107 the convent of the Sacré-Cœur, the most frequented educational establishment in Paris for the daughters of the aristocracy.

**Vendôme, Place, C 3**. A handsome square, so arranged as to make a number of houses look like one building, designed by Mansard, in 1699, on the site of the house and gardens of the Due de Vendôme, a natural son of Louis XIV. A statue of Louis XIV. originally occupied the centre, and the square was usually called *Place des Conquêtes*. The statue was destroyed in the first Revolution, and Napoleon erected the **Column** in commemoration of his campaigns of 1805. It was begun in 1806 and finished in 1810, in imitation of the columns of Trajan and M. Aurelius at Rome. The shaft of the column is of stone, cased on the outside with bronze from the metal of captured cannon, in a series of bas-reliefs representing the battles and victories of the French during the campaign in question: the figures are about 8 ft. high, and the whole forms a spiral riband 890 ft. long. The column, including the pedestal, to the base of the statue, is 143 ft. high, and the statue 12. The first statue of Napoléon in a Roman toga was taken down and melted at the Restoration. When the Allied Armies occupied Paris, the Parisian mob got ropes to the summit, and, by the aid of horses, with the legion of honour tied to their tails, pulled the statue down. In 1833 Louis-Philippe re-erected the pillar with the Imperial effigy by Seurre east from Algerian cannon. This was removed to Courbevoie, and replaced by a copy in 1863. The railings for years used to be covered with wreaths (*immortelles*) in honour of Napoléon I., generally the offerings of old soldiers. May 16th, 1871, the Commune, at the instigation of Courbet, the artist, pulled down the column, which the Republic of M. Thiers decided to piece together again and replace, 1874, but the statue surmounting it did not resume its place until Dec. 1875. The ascent is now prohibited, owing to recent suicides.

The square contains several private and official residences, the Ministry of Justice, the hotel of the General in command of Paris, and the offices of the Crédit Mobilier, as well as the Hôtel Bristol. At the house No. 5, Béranger lived and died (1857).

**Ventes Mobilières.** The Hôtel des Ventes in the Rue Drouot is the public sale-room of Paris, where sales of every kind take place every day, except Sunday, from 2 to 5. Here, as elsewhere, the brokers are jealous of outside-bidders, and endeavour to make them pay as dearly as possible for any article for which they have a fancy. Purchasers should be especially on their guard with regard to bankrupt stocks at these sales.

**Versailles, 14 m. by Rail, rt. bank.** Trains at 9, 9.30, 10.30, 11, 11.30, 12.30, 1.30, 2.30, &c., from the Stat. Rue St.-Lazare; this is the nearest to the Louvre, but the terminus at Versailles is nearly 1 m. from the Palace; omn. meet the trains (fare 30 c.). *Rly. rive gauche*, 11 m., Stat. Boulevard du Mont-Parnasse; on the south side of Paris, but terminus nearer the Palace. Trains every half-hour up to 12.30, and then every hour till 5. *Tramway omnibus* from the Louvre (11½ m.) at the hours (passing through Sèvres), 1 hr. 50 m.; 1 fr.

*Inns and Restaurants*:—H. des Réservoirs, good, but dear; no dinner for less than 6 frs., without wine. H. Vatel, quiet, clean, and moderate.

*Gardens* open every day. *Interior* of the Palace every day but Monday, from 12 to 4.

*The Fountains (Grandes Eaux)* usually play the first Sunday in each month during summer, about 4 to 5 P.M.

The official catalogue, in three parts. Price 3 fr., 2 fr., and 3 fr. It may be useful to hire a guide at 1 fr. an hour.

*English Church* in the Rue du Peintre Lebrun, corner of Rue de la Pompe, on Sundays at 11 and 4 o'clock.

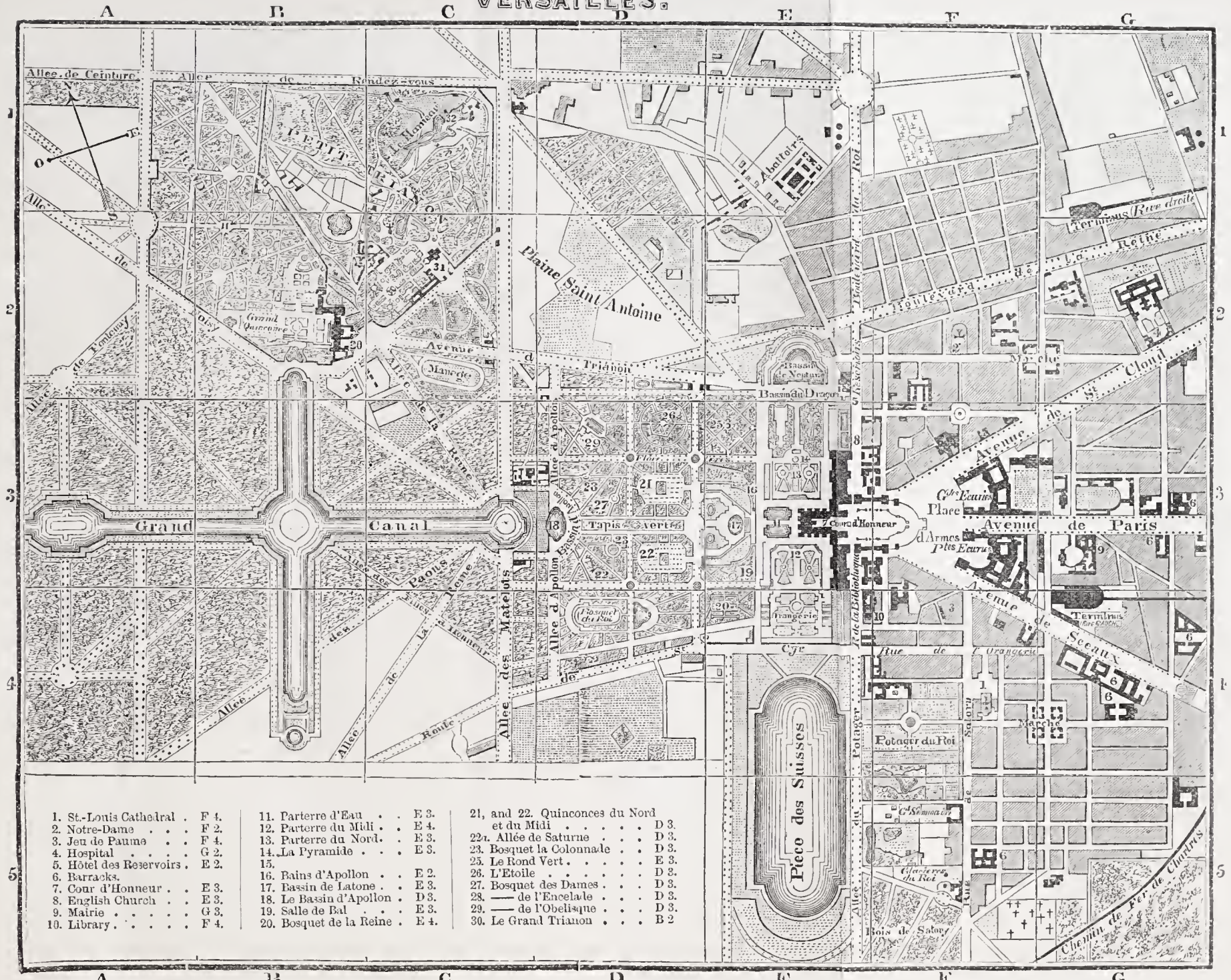
The *Military Bands* play every day in summer in the Park, and in winter near the Mairie.

The *Rly. rive droite* is the most convenient for persons living in the quarter of Paris most frequented by the English; secure if possible seats on the l. side, looking towards the engine, of the carriages, for the sake of the view. The first part of the line is uninteresting, except where it crosses the Seine at *Asnières*. After *Puteaux*, however, the line proceeds along the side of wooded hills, looking down upon the Seine and the Bois de Boulogne, and commanding fine views of Paris in the distance, and passes above *Suresnes*, *St.-Cloud* (Park), and *Sèvres* (which see), and then *Versailles*.

*Rail. rive gauche.* Secure if possible seats on the rt. side. It commands a tolerable view soon after leaving the station, and a little beyond *Clamart* crosses the Val Fleury by a lofty viaduct. Pretty views towards *Meudon*. The Rly. passes through *Bellevue* and above *Sèvres*, where the line on the opposite side of the Seine



# VERSAILLES.



- |                                   |                                 |                                     |
|-----------------------------------|---------------------------------|-------------------------------------|
| 1. St.-Louis Cathedral . . . F 4. | 11. Parterre d'Eau . . . E 3.   | 21. and 22. Quinconces du Nord      |
| 2. Notre-Dame . . . F 2.          | 12. Parterre du Midi . . . E 4. | et du Midi . . . . . D 3.           |
| 3. Jeu de Paume . . . F 4.        | 13. Parterre du Nord . . . E 3. | 22a. Allée de Saturne . . . D 3.    |
| 4. Hospital . . . G 2.            | 14. La Pyramide . . . E 3.      | 23. Bosquet la Colonnade . . . E 3. |
| 5. Hôtel des Réservoirs . E 2.    | 15. . . . .                     | 25. Le Rond Vert . . . . . E 3.     |
| 6. Barracks. . . . .              | 16. Bains d'Apollon . . . E 2.  | 26. L'Etoile . . . . . D 2.         |
| 7. Cour d'Honneur . . . E 3.      | 17. Bassin de Latone . . . E 3. | 27. Bosquet des Dames . . . D 3.    |
| 8. English Church . . . E 3.      | 18. Le Bassin d'Apollon . D 3.  | 28. — de l'Encelade . . . . . D 3.  |
| 9. Mairie . . . . . G 3.          | 19. Salle de Bal . . . . . E 3. | 29. — de l'Obélisque . . . . . D 3. |
| 10. Library . . . . . F 4.        | 20. Bosquet de la Reine . E 4.  | 30. Le Grand Triaxon . . . . . B 2  |





comes into view; afterwards *Chaville* and *Viroflay*, and soon after *Versailles*. The Stat. is about  $\frac{1}{2}$  m. from the palace.

*Versailles* is a quiet modern town of 48,324 Inh. It is not prettily situated, and would be uninteresting if there were not the Palace, Park, and some fine houses of the courtiers of Louis XIV. and Louis XV. still remaining. It is however healthy, and for this reason some English families reside here. The celebrated *Jeu de Paume*, or Tennis Court, is in the Rue of the same name, between the Rue du Vieux Versailles and the Rue de Gravelle, out of the Avenue de Sceaux. Here on 17 June, 1789, the deputies, when excluded by the king from their chamber, met and vowed not to separate till the constitution was established. In the house No. 14 Rue de Provence (Madame José), Count Bismarck resided in 1870-71 during the siege of Paris. Here, on Jan. 28, 1871, the armistice was signed by him and by M. Jules Favre, and, on the 26th February, the preliminaries of the treaty of peace were signed, by Count Bismarck and MM. Thiers, Jules Favre, and 15 delegates, involving the surrender of Alsace and a great part of Lorraine. M. Jules Favre lodged at No. 1 Boulevard du Roi during the negotiations for the armistice. M. de Lesseps was born in 1805 at No. 18 Rue des Réservoirs.

When Paris was seized by the insurgent Commune, March 1871, Versailles became the seat of the Government, the place of meeting of the Assemblée, and the headquarters of the Army.

Versailles was scarcely known until Louis XIII. built a hunting-mansion here. Great part of this building still remains, and forms the central portion of the palace. At that time the surrounding district was a sandy forest, and Louis XIV., finding St.-Germain not large enough for his court, determined to build a vast palace on this unpromising spot, selecting it, according to St.-Simon, in order to show what could be done by art against nature. The palace was begun by the architect Levau, 1661, and continued under the younger Mansard; the gardens laid out by Le Nôtre. The supply of water proving insufficient, immense machinery was erected at Marly for raising it from the Seine, and an attempt was made to bring water from the Eure, near Pontgouin, by means of the vast aqueduct, of which the remains are still visible near Maintenon; but after large sums had been spent, and 30,000 men of the army employed at one time in the work, it was abandoned. There is no authentic record of the sums lavished on the building and gardens of Versailles, and all estimates are vague. Louis XV. added the theatre and a building parallel to the chapel. Louis XVI. and Marie-Antoinette usually occupied the palace until the fearful scenes of the 5th and 6th Oct. 1789,

when they were removed by force to Paris. After this the furniture was thrown out of the windows and burnt or stolen, and the building partially deserted. Napoléon I. and the Restoration scarcely did more than keep it in repair, and it remained unoccupied until Louis-Philippe had the courage to undertake the task of restoring the palace, and making it a museum for works of art illustrative of the History of France. He spent altogether 900,000*l.* upon it in the following manner:—Repairing palace and water-works and new buildings, 600,000*l.*; 4000 paintings and 1000 specimens of sculpture, 260,000*l.*; furniture, 40,000*l.* In such a vast collection there are a large number of very inferior works, executed to order and in a hurry, but on the whole the collection is very creditable even in an artistic point of view.

From Sept. 1870 to March 1871 the King of Prussia had his headquarters in the palace, part of which was used as a hospital for the wounded.

The *Palace* has in front a vast open space, *Place d'Armes*, with three broad avenues diverging from it. The two extensive buildings at the junction of the three avenues are, on rt. *les grandes*, on l. *les petites Écuries du Roi*, now the *Casernes de l'Artillerie et du Génie*. They were built by J. H. Mansard, and stabled 1000 horses.

In the *Place d'Armes*, Louis XIV. reviewed and inspected his troops. Its grille, adorned with his vain device, "the sun in his splendour," leads into the *Cour des Ministres*, so called from the pavilions which flank it rt. and l., and which were built by the king for the offices of his ministers; it is now called *Cour des Statues*, from the colossal statues with which it is adorned. Several of them stood formerly on the piers of the *Pont de la Concorde* at Paris, and were removed here by Louis-Philippe.

Behind the *Pavillons des Ministres* are piles of offices. On rt. the *Château d'Eau* has an immense tank in its roof; on l. *le Grand Commun* lodged 3000 persons. During the Revolution it was converted into a manufactory of small arms, and as such was sacked by the Prussians in 1814. It has since been converted into a military hospital.

Behind the statue of Louis XIV. is the *Cour Royale*, in which in their joy at the birth of the Dauphin the people burnt the flooring prepared for the grand gallery; and in the rear of this the *Old Palace*, the "Petit Château de Cartes," of Louis XIII. It is of red brick, with stone pilasters and marble busts on brackets against the walls, which however were added by J. H. Mansard, when Louis XIV. directed him to preserve it in the new constructions. Louis XIV. did not reside at Versailles until 1681.

These three sides of the palace surround the *Cour de Marbre*, so called from its marble pavement, in which Louis XIV. gave various



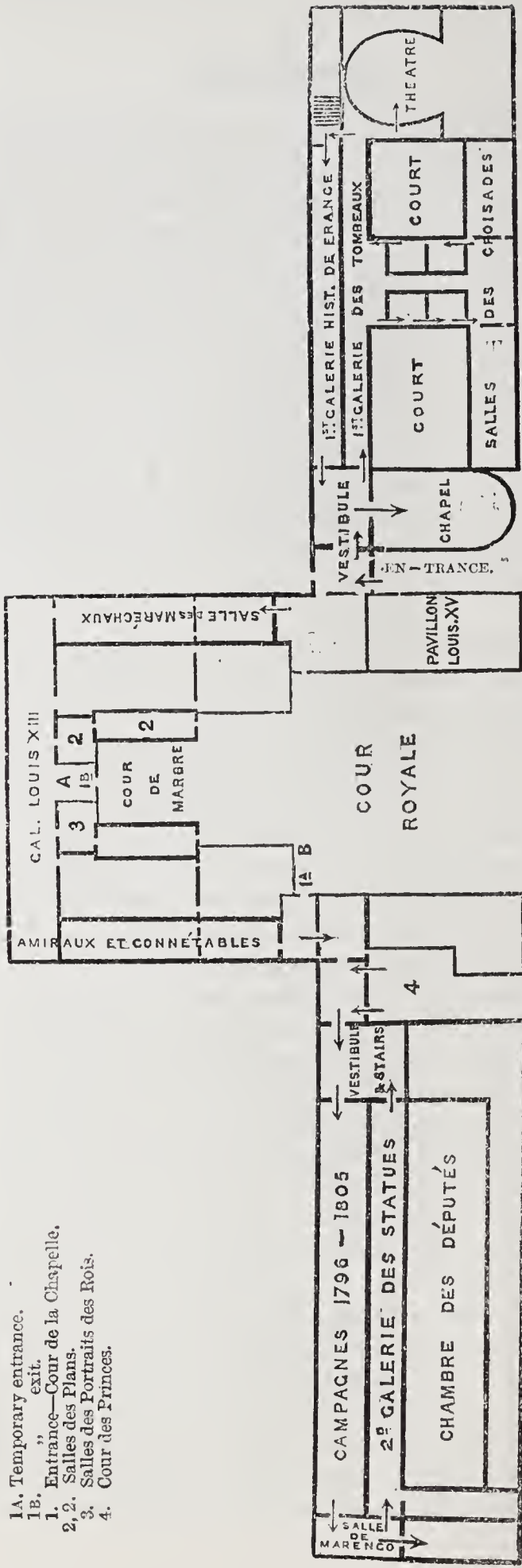
fêtes, and round which took place the annual procession (15th Aug.) founded by Louis XIII. when he placed France under the protection of the Virgin. This court has been the scene of great events. The three central windows on the 1st floor are those of the king's bedroom. From the balcony in front, on the king's death, the Master of the Household proclaimed "Le roi est mort," and breaking his staff, took up another, adding, "Vive le roi!" The clock above was set at the hour at which the monarch expired, and remained unmoved until the death of his successor. This custom was last observed on the death of Louis XVIII. in 1824. From this balcony Marie-Antoinette faced the revolutionary mob in 1789. Just outside this court, 1. on ground-floor, is the window at which the royal valet made known the time at which the king intended to rise by sticking up a playing card,—7, 8, or 9, as the hour might be.

*The Interior* of the palace is composed of a centre and two wings; the centre being made up of the old palace and its additions towards the gardens. It will take 2½ hours to walk through at a fair pace, merely glancing at the principal objects. Those who do not feel inclined to undergo this fatigue may adopt the following plan. In the Aile du Nord visit the *Chapel*, the *Theatre*, and the *Salles de Constantine* and *Salles des Croisades* on the ground and first floors. Then enter the centre of the palace by the *Salon d'Hercule*, go through the *state rooms of Louis XIV.*, or *Grands Appartements*, *Galerie des Glaces*, the *king's and queen's apartments*, &c.; then, in the Aile du Sud, visit the *Galerie des Batailles* and *Galerie de l'Empire*; from here ascend to the *Galerie des Portraits* on the upper floor, after which descend the *Escalier de Marbre*; walk through the *Galleries des Connétables*, *de Louis XIII.*, and *des Maréchaux*, and go out into the garden, thus seeing the best part.

The present entrance is on the S. side of the Cour Royale; the former entrance was on the rt. by the *Cour de la Chapelle*, in the *Aile du Nord* or N. wing. Out of a large hall or vestibule a door opens into the *Chapelle* (better seen from the floor above). Its interior is 105 ft. long and 79 ft. high. It was consecrated 5 June 1710, and is a favourable specimen of the decorative architecture of that time. The king sat in the N. gallery, and only went below on solemn occasions, when he received the Sacrament, &c. On such occasions the descendants of St. Louis had the privilege of kissing the *inside* of the patera, exclusively reserved for ecclesiastics. During this ceremony the king was offered on the patera as many wafers as there had been kings of France since Clovis, of which he chose one. The custom dated from Louis le Débonnaire, said to have been poisoned with

# G A R D E N S.

- 1A. Temporary entrance.
- 1B. ' ' exit.
- 1. Entrance—Cour de la Chapelle.
- 2. 2. Salles des Plans.
- 3. Salles des Portraits des Rois.
- 4. Cour des Princes.



# PALACE AND GALLERIES OF VERSAILLES.

GROUND OR LOWER FLOOR.





a sacramental wafer. Here the Knights of the Holy Ghost were consecrated and the chapters of that Order held. Many royal marriages were celebrated here. The statues of Louis XIII. and Louis XIV. kneeling on each side of the altar were replaced here by Louis-Philippe.

Returning into the Vestibule,

We enter the 1<sup>re</sup> or lower *Galerie des Tombeaux*, containing casts of the tombs and effigies of the kings of France, taken chiefly from St.-Denis, &c.; in the central recess is that of Ferdinand and Isabella of Castile.

In the middle of this gallery a door leads on rt. into

A suite of seven magnificent rooms, called *Salles des Croisades*, adorned with the blazons of French Crusaders, pictures of battles, casts of the tombs of the Grand Masters of the Order of St. John. In one of the rooms, a sort of baronial gallery, have been placed the doors of the Hospital of the Knights of St. John at Rhodes, in the Gothic style, given by Sultan Mahmoud to Louis-Philippe in 1836. The *Paintings* represent different battles during the Crusades, sieges, &c., arranged chronologically; on each is the name of the subject, the date when it occurred, &c.; amongst the best is a Chapter of the Templars by *Granet*, the taking of Beyrout by *Hesse*, and the battle of Ascalon by *Schnetz*. On the ceiling and round the cornices are the emblazoned shields of the Crusaders, and a series of portraits of the most celebrated of the Grand Masters of the Templars and Knights of St. John.

The *Theatre (Salle de l'Opéra)*, begun for Madame de Pompadour in 1753, and opened in 1770 on the marriage of Louis XVI. and Marie-Antoinette. Here was given the celebrated fête by the Gardes-du-Corps on 2 Oct. 1789, when the singing of "O Richard, O mon Roi!"\* and the presence of the queen, gave such offence, and instigated the march of the revolutionary rabble to Versailles. It was dismantled at the Revolution, and restored by Louis-Philippe. A ball was given in 1855 to 4000 persons, at which Queen Victoria was present, and the supper was laid out in this theatre.

The Theatre was the place of meeting of the National Assembly from 1871 to 1876, when a new *Chamber* was constructed.

From here, turning to the l. at the bottom of the stairs, we enter

A series of 11 rooms—1<sup>re</sup> *Galerie de l'Histoire de France*—containing pictures of celebrated *French battles* from the earliest period. This wing of the palace was inhabited in the time of Louis XIV. by his natural son the Duc du Maine, the Card. de Bouillon, &c.

\* The chansonette of Blondel in the opera of *Richard Cœur de Lion*, by Grétry.

The rooms were afterwards much altered and divided into smaller ones, until Louis-Philippe restored them. Traversing this series of rooms brings us back to the *Vestibule of the Chapel*.

From which, up a small staircase l. of the chapel, we come to the

*Upper Vestibule,*

also opening into the chapel; a door close to which leads to

The 2nd or *Upper Galerie des Sculptures*, containing several statues in marble, being a continuation of the collection below. Out of a recess in the middle of this, doors lead to the *Galerie de Constantine*, a suite of 7 rooms containing some of the best works of modern art in the building: amongst them are battles in the Crimea; Napoléon's entrance into Paris after the Italian campaign; \**Paul Delaroche's* Passage of Charlemagne across the Alps; *Jumel's* Battles of Solferino and Magenta, with portraits of the generals who commanded there; *Dubufe's* painting of the Congress of Paris; *Yvon's* Retreat from Russia, and Battles of Alma and Balaclava; *H. Vernet's* celebrated pictures of the \*\*Battle of the Smalah, of the Siege of Constantine, Siege of Antwerp, and of the Taking of San Juan de Ulloa, \*Battles of Habrah and Mouzaiah, Siege of Rome; a series of large Crimean battle-scenes by *Yvon*; the numerous series by *Durand-Brager*; and a very interesting one of the battles of the last Italian campaign, by *Yvon*—Montebello, Magenta, Solferino, &c.

Returning to the Gallery of Sculptures, near the farther end on l. is the well-known \**statue of Jeanne d'Arc* (1836) by the Princess Marie d'Orléans; a fine sitting figure of the Duke of Orleans by Pradier; statues of several kings of France from Dagobert downwards; recumbent figures of two of Louis-Philippe's brothers, the counts of Beaujolais and Montpensier, the former from his tomb in Westminster Abbey; and good statues of Marshals Bugeaud, Damremont, &c.

At the end of the gallery a modern staircase leads to

The *Attic du Nord*, occupying the whole space above the 2nd Galeries de Sculpture and de l'Histoire de France, which contains a miscellaneous *collection of historical portraits*, many of them originals, of Frenchmen, Englishmen, Americans, &c., and a collection of medals, &c. From the windows there is a beautiful view over the park.

This suite is double; making the circuit and returning to the same staircase, going down which we come to

The 2nd *Galerie de l'Histoire de France*, on the 2nd floor, consisting of 10 rooms looking into the gardens, containing pictures illustrative of the history of France from 1797 to 1836, embracing

from the campaign of Egypt to the reign of Louis-Philippe. The most worthy of notice as works of art—the Departure of Louis XVIII. from Paris in 1815, by *Gros*; the Coronation of Charles X., by *Gérard*.

Here ends the N. wing of the Palace. From the upper vestibule of the chapel we enter the

\**Salon d'Hercule* (105), so called from the painting on the ceiling—one of the largest compositions known. It was executed by Le Moyne in 1736, and represents the apotheosis of Hercules. On the wall is a large painting of the Passage of the Rhine under Louis XIV. This hall formed until 1710 the upper part of the chapel; and here Bossuet, Massillon, and Bourdaloue preached before the court. It now serves as an ante-room to the \**Grands Appartements*, the actual rooms occupied by Louis XIV. on the N., whilst those by the queen were on the S. The first is the *Salon d'Abondance*, so called from the painting on the ceiling. Battle-pieces on the walls; out of which

A door on the l. leads into a series of 3 lower rooms, called *l'Appartement des États-Généraux*, in the largest of which are large paintings of the Assemblies of the États-Généraux at Tours in 1505, by *Drolling*; at Paris in 1328 and 1614, by *Alaux*; and at Versailles on May 5, 1789, by the same; returning to the *Grands Appartements*.

*Salon de Vénus*; in this room a collation was laid out on days of reception, which were held three times a week, and were called *l'Appartement*. *Salon de Diane*; the billiard-room; portraits of Louis XIV. and his queen. *Salon de Mars*; used for gaming and concerts at *l'Appartement*. The stakes were sometimes as high as 1500*l*. It now contains some battle-pieces of the time of Louis XIV. *Salon de Mercure*, the state bedroom: ceiling painted by Philippe de Champaigne. A large painting of the Establishment of the Académie des Sciences, by *Ch. Lebrun*. *Salon d'Apollon*, once *Salle du Trône*; here stood the silver throne, which was sold to raise money in 1688. Ambassadors from foreign powers were received here. Three large battle-pieces on the walls.

*Salon de la Guerre*; the allegorical pictures of battles in this room by Lebrun are said to have caused much irritation at the time in other countries.

We now enter the \*\**Grande Galerie de Louis XIV.*, or *des Glaces*, one of the most magnificent rooms in the world, 239 ft. long, 33 ft. wide, 23 ft. high, occupying the centre of the palace, with 17 windows looking into the gardens. On the walls opposite to the windows are looking-glasses to correspond, and between them are gilt trophies. The walls are profusely gilt and painted;



the paintings by Lebrun and Mignard are all to celebrate the glory of Louis XIV. When the ambassador of William III. was asked if there was anything like it in England, he answered, "My master's victories are represented everywhere save in his own palae." The throne was transported into this room on great occasions; at other times the room was used for balls and fêtes until the Revolution. The last ball was in honour of Queen Victoria, 25 Aug. 1855, when she opened the ball with the Emperor.

Here King William of Prussia was proclaimed Emperor of Germany, January 18, 1871, in the presence of all the German princes who were under the standards of the army before Paris, and surrounded by the representatives of the different regiments.

Before traversing the Gallery, a door on the l. leads into the *Appartements particuliers du Roi*, or king's private rooms.

*Salle du Conseil* or *Cabinet du Roi*; this was divided into two rooms under Louis XIV. One was the *Cabinet des Perruques*, into which the king frequently retired to change his wig; the other the *Cabinet du Roi*, or council-chamber, where the king held a council every Friday, and here passed many of the memorable events of his reign. The table with the green velvet covering is that at which the king sat; it was here on one occasion Madame du Barry, seated on the arm of Louis XV.'s chair, threw into the fire a packet of unopened letters. Here M. de Brézé delivered to Louis XVI. Mirabeau's message that the deputies of the *États-Généraux* would not separate until their demands were granted. There is an elaborate clock in this room.

From this room, by application to the attendant, admission is gained to the *Petits Appartements du Roi*, but they offer little interest.

The first was the billiard-room of Louis XIV., the bedroom of his successors; and here Louis XV. died of malignant small-pox. Next was the king's usual sitting-room. Another was the Confessional, where the king confessed; the Captain of the Guard, whose duty it was not to lose sight of the king, standing with a drawn sword behind a glass screen: the one seen here is of the time of Louis XVI. Farther on is the *Cabinet du Roi* and the *Bibliothèque*, one of the best-proportioned rooms in the palae.

From the *Petits Appartements* we return to the *Salle du Conseil*, from which we enter the

*Chambre à coucher de Louis XIV.* (state bedroom). Here Louis XIV. used to go through the ceremonies of getting up and of being put to bed in state, so tedious that Frederick the Great used to say he should have deputed some one to go through it. The king died here; no monarch has slept in the room since. The

furniture of the bed was a wonderful piece of work, scattered at the Revolution, and found amongst the stores or bought back by Louis-Philippe. There is a curious portrait at the bedside of Louis XIV. when 68 years of age. *La Salle de l'Œil-de-Bœuf*, so called from an oval window at one end, and an oval mirror at the other. This was the celebrated ante-room where the courtiers in attendance upon Louis XIV. waited; the scene of innumerable intrigues, quarrels, and bons mots. There is a picture in it by Lancret, in which Louis XIV. and his family are represented as gods and goddesses.

From the Œil-de-Bœuf a small door leads into the *Salle des Gardes du Corps*, where are some smaller battle-pieces by Vandermeulen, and beyond into the *Petits Appartements de la Reine*.

These 2 rooms look into a small court, and were inhabited successively by Marie-Thérèse, the Duchess of Burgundy, Marie Lezinska, and Marie-Antoinette, and lastly, for the evening of the ball given in 1855, by Queen Victoria. There is nothing remarkable in them. The last rooms in the suite, and one or two adjoining, were the apartments of Madame de Maintenon, and here Louis XIV. spent most of his time in his later days. At a certain hour she had her supper, was undressed, and put to bed in the presence of the king and his ministers; he then retired to his supper. These rooms were occupied by Louis-Philippe when he visited Versailles whilst the alterations were going on.

Returning to the Œil-de-Bœuf, another door leads to two rooms:—

*Antichambre du Roi*, or *Salle des Valets de Pied du Roi*, where Louis XIV. dined in state—on these occasions the guard presented arms to the “*Viande du Roi*” on its way to the royal table—and to

The *Salle des Gardes*. Here Louis XIV. received James II. of England. This room contains several pictures of battles by *Vandermeulen*, one of the tournament or carrousel of 1662, from which the *Place du Carrousel* in Paris took its name.

Returning to the Œil-de-Bœuf, we re-enter the *Galerie des Glaces*, at the farther end of which is the

*Salle de la Paix* (114), intended as a pendant and contrast to the *Salon de la Guerre* at the other end. Here the courtiers used to gamble. From here we enter a series of fine rooms on the S. side of the Palace, the *State Apartments of the Queen*, the first of which is

*Chambre de la Reine*. Here the queens of Louis XIV., Louis XV., and Louis XVI. slept. From this room Marie-Antoinette fled on the night of 5 Oct. 1789 to the king's apartments when the palace was invaded by the mob. Next day the king and queen were

carried off to Paris, never to return. The room has been much altered. The pictures represent the marriages of Louis XIV. by *C. Le Brun*, and of the Duke of Burgundy.

*Salon de la Reine*, where the queens received on state occasions, with paintings of the Birth of the Dauphin, and Foundation of the Hôtel des Invalides.

*Salon du Grand Couvert*, where the royal family dined on state occasions. The large painting of Louis XIV. presenting the Duc d'Anjou to the envoys of Spain is by *Gérard*; the Defeat of the Spaniards near Bruges by *Vandermeulen* and *Le Brun*; the portrait of Louis XIV. by the latter.

*Salle des Gardes du Corps de la Reine*. A very handsome hall richly decorated with marbles, and a painting of Jupiter on the ceiling. Here the brave Garde-du-Corps, *Miomandre*, defending the entrance on 6 Oct., was left for dead by the mob, but survived.

We now leave the old state apartments, and enter into the additions or alterations of Louis-Philippe.

*Salle du Sacre de Napoléon*, so called from two enormous pictures by *David*, representing the coronation of Napoléon in 1804, the Distribution of the Eagles to the Army in the same year; the Battle of Aboukir, by *Gros*; and portraits of Napoléon as General-in-chief of the Army of Italy and as Emperor, by *Robert Lefèvre*.

Then follow on the l. three rooms with pictures of campaigns of 1792-93-94; the battles of Hondschooten and Watignies by *Lami*; and in the last the battles of Jemappes and Valmy, with portraits of several commanders of the period—Kellermann, Lafayette, Rochambeau, Dumouriez, Custine, Desaix, and Louis-Philippe in his younger days. A stair on l. leads into a series of low and small rooms, *Salles des Aquarelles*, where have been placed a very numerous collection of water-colour views of battles and military positions and places celebrated in the wars of the Republic and Empire, from 1795 to 1859, made on a uniform plan by artists at the Dépôt de la Guerre; near them are numerous old portraits in crayon of military leaders, and representations of the several uniforms of the French army from Louis XVI. to the present day.

Returning to the larger room of 1792-94, and crossing the landing of the great stairs, or *Escalier des Princes*, we enter the Aile du Sud, or South Wing, formerly called the Aile des Princes, as it was usually inhabited by the princes of the royal family. The first room is the

\**Galerie des Batailles*; a splendid gallery 392 ft. long, opened in 1836, on the site of numerous detached suites of apartments. The roof is of iron; the walls are covered with battle-pieces, from that of Tolbiae under Clovis, to that of Wagram. The best among the pictures are, *Ary Scheffer*, the battles of Tolbiac (A.D. 496),



of Charlemagne at Paderborn (785); *Eug. Delacroix*, battle of Taillebourg (1242); *H. Scheffer*, the raising of the Siege of Orleans by Jeanne d'Arc; *H. Vernet*, the battles of Bouvines, Fontenoy, Iéna, Friedland, and Wagram; *Couder*, of Yorktown, by Washington and Rochambeau; *Steuben*, of Tours under Charles-Martel; and *Gérard*, his celebrated painting of the battle of Austerlitz, and his Entry of Henry IV. into Paris. Round the gallery are numerous busts of great commanders and warriors, honorary inscriptions, historical notices, &c.

At the end of this gallery is the

*Salon de 1830*, devoted to the scenes in which the Orleans dynasty played important parts: *Larivière*, the Due d'Orléans, afterwards Louis-Philippe, arriving at the Hôtel de Ville; *Gérard*, Louis-Philippe's Declaration to the Deputies of the Nation; *Ary Scheffer*, the Meeting of Louis-Philippe and the Duke of Orleans at the head of his regiment of hussars at the Barrière du Trône; and *Devéria*, Louis-Philippe taking the Oath to the Constitution.

Turning to the l. we come to a long narrow gallery parallel to the Galerie des Batailles, the

3<sup>me</sup> *Galerie des Statues et Bustes*, with a great number of busts and statues of military celebrities; the busts on Renaissance pedestals are of military commanders who were killed in battle.

A winding staircase at the S. end of this gallery, on the walls of which is Horace Vernet's painting of Pius VIII. carried in procession at St. Peter's, leads up to the

*Attique du Sud*, which forms the second floor above the Galerie des Batailles and the 3<sup>e</sup> Galerie des Sculptures, containing a large series of historical portraits, collected by Louis-Philippe, many of them original: in the first room is Ingres' Jeanne d'Arc at the Coronation of Charles VII.; one small room at the farther end is dedicated to English portraits of members of our royal family—Queen Victoria and the Prince Consort; and to eminent British political characters—Pitt, Fox, Peel, Perceval, Lord Holland. Beyond this are 3 rooms containing a collection of views of French royal palaces; and farther still 2 halls of portraits of celebrated personages of the First Empire; members of the Bonaparte family, ministers, senators, and contemporary sovereigns; and lastly, of characters under the Orleans dynasty, including Popes Gregory XVI. and Pius IX.

A winding staircase at the end leads down to the marble stair called

\**Escalier de Marbre*, a magnificent state staircase of marble.

From the foot of this staircase passages lead either through the Salles des Maréchaux, in the centre portion of the palace, or on l. into the Galeries de l'Empire, in the S. wing, forming the ground-floor. Taking the

\**Galleries de l'Empire*, or *Salles de 1796 à 1810*, preceded by some vestibules with statues and pictures, we then enter a series of 14 rooms containing works collected by or painted for Louis-Philippe, illustrating the times of Napoléon I. In the centre is a large vestibule, the *Salle Napoléon*, containing numerous busts and statues of members of the Bonaparte family. In the last room, called the *Salle de Marengo*, is *David's* picture of Napoléon crossing the Alps on a prancing charger.

At the end of this room is the

4<sup>me</sup> *Galerie des Statues et des Bustes* of celebrated Frenchmen from 1790 to 1814, such as Laplace, Cuvier, Arago; of statesmen of the Empire. At one end is a very theatrical sitting statue of Hoëhe, in classic costume.

Out of the vestibule of the 4th *Galerie des Bustes et Statues* opens the staircase or *Escalier du Pavillon de Monsieur*, which leads to the

*Salles des Marines*, with a series of paintings of French naval battles, mostly by *Gudin*; and then to the *Salles des Tombeaux*, containing casts of celebrated sepulchral monuments.

This completes the examination of the apartments in the South Wing of the Palace: returning now to the foot of the *Escalier de Marbre*, we enter the *Partie Centrale*. Traversing one or two vestibules, we come to the

*Salles des Amiraux*, *Salles des Connétables* and *des Maréchaux*, occupying several rooms on the ground-floor of the 3 sides of the central part of the *Palace*. The first two contain portraits of admirals and constables of France, mostly, the early ones especially, imaginary. The *Salle des Maréchaux* contains portraits of the marshals of France: when authentic portraits of them could not be procured, their shields alone are placed, the most interesting being those of the present cent. The larger room in the centre of this series, and 2 rooms opening out, form the *Galerie de Louis XIII.*, one of which

1°. is the *Salle des Rois de France*—portraits of the 71 kings of France, many apocryphal, and of little interest as works of art; the other

2°. The *Salle des Tableaux Plans* (only one of which is open), containing plans of celebrated battles. This formed part of the old palace of Louis XIII. Here was the staircase at the foot of which Damiens attempted to assassinate Louis XV. Then follow other *Salles des Maréchaux* and *Salles des Guerriers*. This central portion of the palace was inhabited by the Grand Dauphin, and then by his son; afterwards by the Dauphin, son of Louis XV.; then by Louis XVI. before the death of Louis XV.—some of them by Madame de Pompadour.

In the l. or S. wing of the Palace, facing the Rue de la Bibliothèque, a Hall of Meeting for the Assemblée Nationale was erected in 1876. It is semicircular, or in the form of a Greek theatre, surrounded by Ionic columns, and lighted from above.

The *Gardens of Versailles* were laid out by Le Nôtre with all the regularity of an architectural work, and must be regarded as the stately adjuncts of a splendid palace. To understand them they should be seen when the fountains are playing, for these form an integral portion of the design. It should be recollected that the original site was a sandy waste, and that the trees were all cut down and the garden replanted in 1775.

“The garden-front of Versailles is wholly Mansard’s design. From its monotony, it looks like a street of houses rather than a palace.”—*F.* It is 1362 feet long, and has 135 windows in each floor. The Sydenham Crystal Palace, to which it has often been compared, is 1608 feet long. Along the immediate front is a wide and magnificent terrace adorned with statues. A broad flight of steps leads down to the gardens, and commands a fine *\*view* over them and over the grounds beyond: distance, however, is entirely wanting. In the centre is the *Parterre d’Eau*, containing two oval fountain-basins adorned with magnificent bronze statues, cast in 1690. On the sides are the *Parterre du Midi* and *Parterre du Nord*, each having a circular fountain decorated with bronze figures of the rivers of France. In a sunk court at the corner of *Parterre du Midi* is an equestrian statue of the Duke of Orleans by Marochetti. It was formerly in the court of the Louvre. From this terrace we look down upon the *\*Orangerie*, a magnificently designed garden, with its flights of stairs, greenhouses, &c. There are nearly 1200 orange-trees, kept out of doors during the summer: one is said to date from 1420. Beyond the *Orangerie* is the *Pièce d’Eau des Suisses*, 420 yards long and 145 wide; and adjoining it the *Potager*, or kitchen-garden, of 25 acres. Beyond the *Parterre du Nord*, a walk with fountains and trees on each side leads down to the *Bassin du Dragon* and *Bassin de Neptune*, the largest (except the pond of the *Suisses*), and much the finest. They are profusely adorned with statues, vases, &c., and the fountains are the largest and finest of the gardens, and form the most striking part of the great display called the *Grandes Eaux*.

Immediately opposite the centre of the palace extends the *Allée du Tapis Vert*, a broad piece of grass between the trees or bosquets, ornamented with statues and vases on each side, and extending down from the *Bassin de Latone*, the bronze figures of which by *Marsy* are amongst the best in the gardens, to the *Bassin d’Apollon*. At the end is the *Bassin d’Apollon*, a large piece of water in which



some fine fountains play; the figure of Apollo was cast by *Tuby*. Beyond it is a broad canal (*Grand Canal*), nearly a mile long, with two others branching off at right angles, the whole in the form of a cross. On each side of the *Allée du Tapis Vert* are the *Bosquets* or groves, planted with trees and laid out with perfect symmetry, the paths and avenues being in straight lines, and skilfully contrived so as to afford vistas, points of view, &c. In the *Bosquets* are innumerable statues, fountains, vases, roekwork, &c. To describe them minutely would be useless (the most remarkable are marked on the accompanying Plan). The principal are the *Quinconces du Nord* and *du Midi* and *Bosquet de la Colonnade* on the l. side, and *Bosquet de l'Obélisque* on the rt. But to see and understand the skilful arrangement of these walks, and the general effect, they should be seen when their fountains are playing. In every piece of water there are fountains, and every statue, urn, &c., is adapted to the display of waterworks. The jets d'eau of the fountains at the Crystal Palae are higher, but the effect of the water pouring out from the statues and stonework is perhaps more to be admired. The fountains play on fixed days: the *Petites Eaux*, or smaller fountains, every second Sunday during the summer; and the *Grandes Eaux*, including the *Bassin de Neptune*, which is the grandest of all, on the first Sunday of the month. They do not all play at once, but begin about 4 o'clock with the smaller fountains, and end with the *Bassin de Neptune*, which commences about 5 o'clock.

*Les Trianons* may be reached by following the Avenue de Trianon from the *Bassin du Dragon*.

The *Grand Trianon* takes its name from the Parish of Trianon, in which it stands. It was built in 1687 by Louis XIV. for Madame de Maintenon, from the designs of J. H. Mansard. The *Grand Trianon* is constructed in the form of a horseshoe, and resembles an Italian palae; the apartments are on one floor, without basement or attic. There are the usual state-rooms, pictures, malachite vases, gilding, &c., and gardens laid out formally with statues, &c. In the *Grande Galerie* is a pretty marble group representing Italy and France exchanging the kiss of peace, presented to the Empress Eugénie by the ladies of Milan. The Palae was inhabited by Madame de Maintenon, and was always a favourite residence of the Kings of France before the Revolution, as well as of Napoléon and of Louis-Philippe, who repaired it and built the chapel, &c. Marshal Bazaine, who was born at Versailles in 1811, was tried and condemned to death here in December 1873.

Adjoining the Grand Trianon is the *Musée des Voitures* (open on Sun., Tues. and Thurs. from 12 to 4), containing a curious and interesting collection of state carriages.

The *Petit Trianon* was built by Louis XV. for Madame du Barry in 1766. It was given by Louis XVI. to Marie-Antoinette, who had the gardens laid out as what the French call *Jardin Anglais*, with rockwork, Swiss cottages, lakes, &c. Here Marie-Antoinette and her court used to play at shepherds and shepherdesses. It was also a favourite retreat of the Empress Marie-Louise, and of the late Duchess of Orleans. The garden is pretty, and since 1830 a fine collection of trees, indigenous and exotic, has been planted there.

*Parc aux Cerfs.* The Parc aux Cerfs was formed in the reign of Louis XIII. as a preserve for deer and other wild animals. It comprised the space between the present Rue St.-Martin, Rue de Satory and Rue des Rosiers, which was built over towards the end of the reign of Louis XIV. The name was afterwards erroneously applied to a house No. 4 Rue St.-Médéric in this locality, bought by Louis XV. in 1755, where, according to many extravagant legends, he is said to have maintained a seraglio, the truth being that not more than one female was located there at a time. The house was given up in 1771 at the instigation of Madame du Barry.

*Satory.* Nearly 2 m. S.W. of Versailles, is the plain of Satory, used as a manœuvring ground for troops and as a racecourse. After the Commune of 1871 those members of the insurrection whom the Council of War at Versailles condemned to death were executed here.

**Vesinet (Le)**, a pretty village 18½ m. from Gare de St.-Lazare, containing a racecourse (see *Horse Races*).

**Veterinary School.** See *Alfort*.

**Victoires, Notre-Dame des.** See *Petits-Pères, Church of*.

**Victoires, Place des, D 3.** A circular open space surrounded by houses, forming together one design, built by Mansard 1686. Portions of the original statue of Louis XIV., raised by the Due de la Feuillade, in the middle, which was destroyed during the Revolution, are now in the Louvre: it was replaced by one of General Desaix, which in its turn was removed for the present one of Louis XIV. in the costume of a Roman emperor, by Bosio.

**Vincennes, Château de, 5 m. E. of Paris, and Park.**

*Rly.* every  $\frac{1}{4}$  hr. from Pl. de la Bastille. *Tramway* from the Place du Palais Royal, every hour, traversing the most beautiful part of the forest to Fontenay-sous-Bois, Nogent-sur-Marne, and Joinville-le-Pont.

The Castle and Chapel may be seen any day by applying to the Concierge. Permission to see the Salle d'Armes (on Saturdays only from 12 to 4 o'clock) is to be obtained by addressing a letter to M. le Ministre de la Guerre. The Castle is at a very few minutes' walk from the *rly.* and omnibus stats.

A royal residence from 1164; from the time of Louis XI. it was also a state prison. St. Louis was very partial to Vincennes. The last king who inhabited it was Louis XV., for a few days whilst a boy. The old castle with its donjon and gatehouse, except the chapel, are of the 14th cent., begun by Philippe de Valois, finished by Charles V. At that time it was a rectangular fortress of the Middle Ages, 410 yds. long and 240 yds. wide, surrounded by 9 lofty towers; these were cut down, in 1811, to the level of the curtain walls. In 1422 Henry V. of England died in the castle; Henry VI. resided in the Donjon, after his coronation in Notre-Dame; it was alternately taken by English and French in the wars of the 15th cent. Cardinal Mazarin died here. Louis-Philippe, between 1832 and 1844, erected a number of casemated barracks there, and surrounded them with a regular system of modern fortification, completed in 1852.

The list of prisoners confined at Vincennes includes Henri IV. of France, 1574; the Grand Condé, 1650; the chiefs of the Fronde; Latude; Diderot; Mirabeau for 3 years, 1777; the Duc d'Enghien, 1804; Prince Jules de Polignac and the other ministers of Charles X., 1830; Raspail, Barbès, &c., 1848; and several of the representatives at the time of the coup d'état of 1851. As in other mediæval castles, horrible tortures were inflicted in its dungeons. The last crime was the murder of the Duc d'Enghien; he was seized in German territory by soldiers of Napoléon I. on 15 March, 1804, brought to Paris, tried by a military commission, and shot in the ditch of the castle on 20 March. He was buried where he fell in the Fossé, but at the Restoration his remains were disinterred and placed in the chapel. The place was defended, in 1814, against the Allies, by General *Daumesnil*, who lost a leg at Wagram. The *statue* to him, by Rochet, erected in 1873 on the square of the Hôtel de Ville, is the only ornament in the town.

At present Vincennes consists of the old castle, to which is attached a modern-bastioned fortress with artillery-barracks and stabling for 1200 horses; an arsenal, with schools of musketry and gunnery attached to it. The original gateway of the old castle remains,



as well as 2 others on the E. and S. sides. The *salle d'armes*, or armoury, on the E. side, contains 100,000 stand of arms, swords, &c. Above it is a store for the saddlery of the horse-artillery.

The *Chapel*, a rich Gothic edifice (restored), was begun by Charles V. about 1379. The work then stopped a century, was continued by Francis I., and finished by Henri II., the old work being fairly well copied. Below the rose-window at the W. is a tribune. The apse windows contain some old glass, 16th cent.: subject, the Last Judgment, one of the finest works of Jean Cousin. The attributes of Diana of Poitiers are seen in many places on the glass, and in one she is represented naked. There are 2 paintings by Galimard. The tomb of the Duc d'Enghien, a bronze sarcophagus with statue of the Duke, by *Deseine*, erected during the Restoration, 1816, is a work of little merit. The buildings called Pavillon du Roi and Pavillon de la Reine, on the S.E. side of the quadrangle, were planned in the time of Catherine de Médicis, but erected only in 1614: they are now used for the governor's residence.

By far the most remarkable part of the building is the *Donjon*, a massive square stone tower of the 14th cent., with turrets at each angle erected by Charles V.; it is 170 ft. high. The walls are 10 ft. thick. There are 5 stories: the ground-floor was the kitchen; the first floor served as the apartment of the king; the second that of the queen and children; the third of the princes of the blood; the servants lived in the floors above; the great officers of state were lodged in outbuildings; those in the upper story are left open for the inspection of visitors. The ceilings are all vaulted and groined, the doors covered with iron, and the whole aspect of the tower is singularly gloomy. The torture-room is still to be seen on the ground-floor. A spiral staircase of 237 steps leads to the top, from which there is a splendid view over the surrounding country. A short distance from the castle, on the l. of the road to Paris, is a very extensive military hospital.

**Vincennes, Bois de.** This forest, of about 2300 acres, stretches from the Castle S.W. to Charenton, on the Marne, and S.E. to Gravelle, near which is the *Model Farm* (once Ferme Napoléon). In the centre is a continuous open space forming the racecourse and the military exercising grounds (Champ de Manœuvres), including Le Polygone for artillery practice. Outside of these are the pleasure-grounds, shrubberies, parks, and gardens, intersected by pleasant walks and drives. There are 3 handsomely decorated artificial lakes and lovely drives and walks in both portions. The whole has been laid out with as much care and expense as the Bois de Boulogne, and now forms

a promenade for the Parisians almost as beautiful as its more ancient competitor on the W. side of Paris.

To visit the Park and pleasure-grounds will require some hours. If coming by rly. from Paris, alight at *Fontenay-sous-Bois*, and not at Vincennes, which is 3 m. distant. For persons in a carriage, the best plan may be to arrive by the Rue de Lyon and the Avenue Daumesnil, passing through the part of the park in which a very pretty artificial lake has been formed, termed the *Lac de Daumesnil* or *de Charenton*; from here, continuing to the *Racecourse*, the Model Farm, and to the *Butte de Gravelle*, a hill commanding an extensive view up the valley of the Marne; not far hence is the ornamental lake (*Lac des Minimes*) in the old part of the forest. Boats may be hired at 1 fr. per person per hour. A road from here will bring the visitor to the TIR NATIONAL (Riflebutts), where rifle practice is carried on as at Wimbledon. From the Castle will be a pretty drive to the *Esplanade*, *Pleasure-grounds*, and *Lake of St.-Mandé*; leaving the forest by the *Porte de St.-Mandé*, *Avenue de Bel Air*, which opens into the *Great Avenue de Vincennes*, near the *Place de la Nation*, the entrance to the great city, properly speaking; or from the *Esplanade* of Vincennes, the *Porte de Picpus*, through the fortified enceinte, by the *Avenue Daumesnil*, to the *Place de la Bastille*.

2 m. to the N. of Vincennes is *Montreuil-sous-Bois*, celebrated for its peach orchards, and near the *Porte St.-Mandé* is the small collection of fruit-trees formed by M. de Breuil, by whom practical instruction in fruit culture is given to large classes of students.

\***Vincent de Paul, St.**, on a rising ground in the *Place Lafayette*, D 1. A large and gorgeous modern ch., with 2 towers in the façade, nearly on the model of the early Christian Basilicas at Rome: it should be visited on a bright day. It was begun in 1824, by Lepère, and finished from the designs of Hittorf, at an expense of 248,000*l.* It is finely situated on an elevation, with steps and slopes leading up to it; the front consists of an Ionic portico of six fluted columns, surmounted by a tympanum containing a large relief, by *Nanteuil*, of the patron saint, surrounded by Angels, and Sisters of Charity, of whose order he was the founder, relieving the afflicted. The exterior is 260 ft. long by 122 ft. wide. The doors of the central entrance have figures of the 12 Apostles in cast iron. The interior, 210 ft. long by 108 ft. wide, consists of a wide nave and choir, with side-aisles and chapels, the whole profusely decorated with gilding, stucco, marbles, and paintings; the columns which separate the nave from the four aisles are Ionic, and covered with stucco in imitation of calcareous breccia. The visitor will observe the deep, heavy entablature over the columns on each side of

the nave. On these are 2 large compositions on a gold ground by Flandrin, a magnificent frieze, representing the early Saints of the Church, arranged in processions. Over the aisles rise galleries on either side, supported by columns of the Corinthian order, as in some of the smaller Roman basilicas. The stalls of the choir and the pulpit are of richly-carved woodwork, and there are 20 magnificent candelabra. On the vault over the choir is a painting upon a gold ground, by Picot, of Christ enthroned and St.-Vincent de Paul at his feet. The ceiling has an open timber roof, and is richly picked out with panels and gilding. The painted glass, representing 8 Saints in the lower windows of the chapels and the Virgin and Child in the Lady Chapel behind the choir, is by Maréchal and Guyon, and has been deservedly admired. The arrangement of the organ over the entrance to the ch. is worthy of notice.

**Visitation, or Ste.-Marie, No. 216 Rue St.-Antoine.** A ch. built by Mansard in 1632, and attached to a convent of the Visitandine nuns, now used for the French Protestant Calvinist service.

**Voltaire, Maison de.** 23 Quai Voltaire. In this house, belonging to the Marquis of Villette, Voltaire resided for some years, and died 1778.

**Vosges, Place des.** Built on part of the site of the *Palais des Tournelles*. (See *Tournelles*.) Henri II. having been accidentally killed by Montgomeri at a tournament held in Rue St.-Antoine in 1559, his queen caused the palace to be pulled down: the present square was built on its site in the beginning of the 17th cent. It is a quadrangle of red-brick arcaded houses with high-pitched roofs; a garden, in the centre of which an equestrian statue of Louis XIII., by *Cortot*, the horse by *Dupaty*, set up under Charles X. During the reign of Louis XIII. it was the centre of fashion, at a later period of Members of the Parliament and Magistracy: it now presents a singularly dull aspect; it usually swarms with nursemaids and children. Cardinal Richelieu lived at No. 21; Marion Delorme in her day, and Victor Hugo in recent times, at No. 6. Under the Republic it was called *Place des Vosges*, in honour of that department, which was the first to send a contribution to the State. At the Restoration it resumed the old name. In 1848 it was again called *Place des Vosges*, and in 1853 it resumed the former name. In 1872 it was again designated *Place des Vosges*.



**Waterworks.** Paris is supplied with water : 1. By the Canal de l'Ourcq and its branches, which convey water from the little river Ourcq, a distance of about 66½ m. 2. Steam-pumps at Port-à-l'Anglais at Chaillot, on the Quai de Billy, at Maisons Alfort, Auteuil and St. Ouen, all of which draw water from the Seine. 3. The Aqueducts of Arcueil, Belleville, de la Dhuis, and de la Vanne. 4. The Artesian wells of Grenelle and Passy. Other works are projected to increase the supply. Water is distributed by pipes throughout Paris. Those houses to which water is not laid on are supplied in carts and buckets carried by men to the door. These water-carriers are said to number several thousands; they are almost all natives of Auvergne. The average daily supply in May, 1882, was 368,055 mètres cubes, or about as many tuns; of this amount 119,982 mètres cubes were taken for private consumption. There are in Paris several ornamental fountains, noticed under their separate names, and a vast number of plainer ones in the streets (*bornes-fontaines*), whence the water is carried to the houses, the excess being employed in clearing the sewers. It is the custom to let the water run for 3 hours from the *bornes-fontaines* in the morning in order to cleanse the streets. See *Aqueducts, Canals, Chaillot, Grenelle, and Passy.*

**Zoological Gardens.** See *Jardin des Plantes* and *Bois de Boulogne.*

## Part IV.—PARIS to LONDON.

For Cabs and Carriages, see p. 52.

For information as to fares, distances, coupés, coupés-lits, coupés-lits-toilettes, private cabins on board the steamers, &c., see PART I. under the various routes.

Routes *a* and *b*. *Viâ Calais and Dover* <sup>1 and 2</sup>.

	Express Service.			Cheap Night
	1st & 2nd. A.M.	1st & 2nd. A.M.	1st. P.M.	Service. P.M.
Paris (Gare du Nord) . . . . .	7.40*	9.55†	7.45	4.0
Calais, leave . . . . .	1.20	3.30	1.30	1.30
Dover, leave . . . . .	3.30 & 3.45	5.30‡	4.15	5.30 & 8.25
Charing Cross, arrive . . . . .	5.40	7.30	6.10	8.35
Victoria ,, . . . . .	5.15	7.20	6.10	10.45

\* From Easter to the end of October the steamer *Calais-Douvres* meets this train *except on Sundays and Mondays*.

† When the day tidal train leaves at 9.30 A.M. this train is merged in it.

‡ A Pullman Drawing-room Car is attached to the train for Victoria. Extra 1st Class Fare 2s.

*c. Viâ Arras, Calais, and Dover.* 2 express (1st only) and 4 ordinary trains daily in 6½ to 11 hrs. The train leaving Paris at 7.50 A.M. arrives at Calais 2.55 P.M., in time for the 3.30 P.M. boat to Dover. The train leaving Paris at 6.10 P.M. arrives at Calais 12.45 A.M. in time for the 1.30 A.M. boat to Dover.

*d. and e. Viâ Boulogne and Folkestone* <sup>1</sup> from the *Gare du Nord*. The *Day Tidal Trains* leave at hours varying between 7.10 A.M. and 1.20 P.M., the *Night Tidal Trains* at hours varying between 1.30 P.M. and 10.5 P.M.

*f. Viâ Boulogne and the Thames.* <sup>3</sup> The steamers leave **Boulogne** at hours varying between 4.30 P.M. and 3 A.M. The authorised charge for the portorage and shipping of luggage at **Boulogne** by this route is 35 c. per package. Passengers are landed at **Iron Gate and St. Katharine's Wharf**, near the Tower, by steam tender *free* of charge. The authorised charge for *portorage* between the steam tender and the cab is 2d. per package. All porters wear badges with numbers.

*g. and h. Viâ Rouen, Dieppe, and Newhaven.* <sup>\* 4</sup> The *Day Tidal Service*, which only runs from the middle of June to the middle of

October, leaves the *Gare de St.-Lazare* at hours varying between 6.15 A.M. and 12.45 P.M. The *Night Tidal Service* leaves at 8.50 P.M., arriving at Victoria the next day at hours varying between 9.35 A.M. and 3.30 P.M. according to tide.

*i. Viâ Gisors, Dieppe, and Newhaven.*<sup>4</sup> 3 ordinary trains daily in 5¼ hrs. The first train generally arrives at Dieppe in time for the *Day Tidal Service*. The other two are always in time for the *Night Tidal Service*.

*j. Viâ Honfleur and Littlehampton.*<sup>4</sup> 6 trains daily in 6 to 9¾ hrs. The steamers leave Honfleur on Mondays, Wednesdays, Thursdays, Fridays, and Saturdays, usually at hours varying between 1 P.M. and Midnight.

*k. Viâ Havre and Southampton.*<sup>5</sup> 2nd class passengers leave the *Gare de St.-Lazare* at 12.15 P.M., and 1st class passengers at 1 P.M. every Monday, Wednesday, and Friday, arriving at Waterloo at 9.45 A.M. next day.

*l. Viâ Havre and the Thames.*<sup>3</sup> 9 trains daily in 4¼ to 7 hrs. The steamers usually leave Havre between 2 A.M. and 2.30 P.M. every Sunday.

*m. Viâ Dunkirk and the Thames.*<sup>6</sup> 5 trains daily in 5½ to 9 hrs. The steamers usually leave Dunkirk between 1 P.M. and Midnight every Thursday and Saturday. Passengers are landed at **Fenning's Wharf**, Tooley Street, free of charge. Porterage for luggage from the steamer to the cab in London, 3*d.* per package.

\* Berths and cabins in the steamers may be secured by writing to M. le Chef du Bureau de Service, 93 Quai Henri IV., Dieppe.

Offices where further information may be obtained :—

1. *South Eastern Rly. Office*, 4 Boulevard des Italiens.
2. *London, Chatham, & Dover Rly. Office*, 30 Boulevard des Italiens.
3. Mr. H. Dumilatre, 11 Rue Notre-Dame des Victoires.
4. Gare de St.-Lazare.
5. Mr. H. Bennet, 3 Place Vendôme, and Gare de St.-Lazare.
6. Mr. E. D'Odiardi, 18 Rue Bergère.



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# ENVIRONS OF PARIS



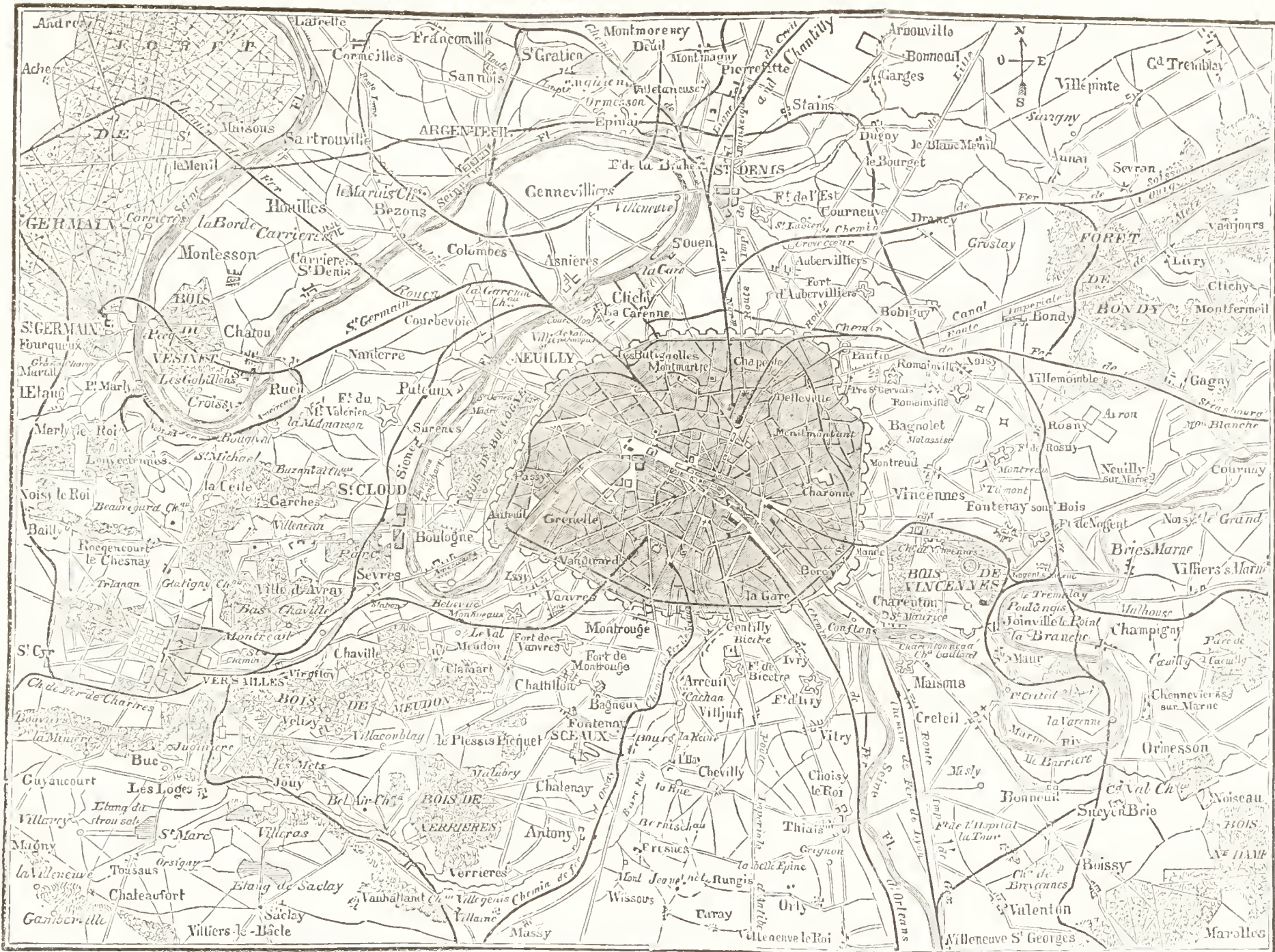
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# ENVIRONS OF PARIS

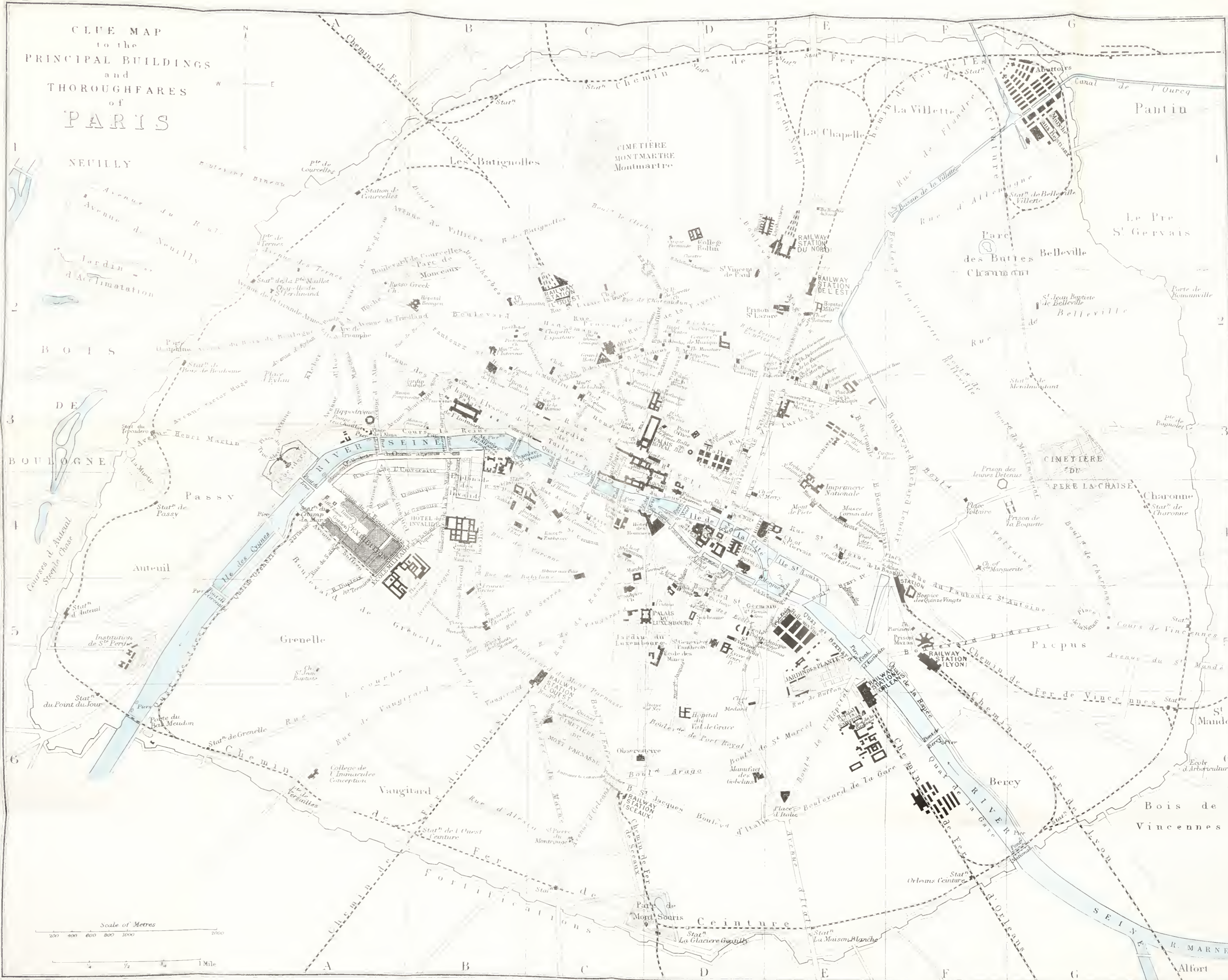


Echelle 1:100,000 mètres





CLUE MAP  
to the  
PRINCIPAL BUILDINGS  
and  
THOROUGHFARES  
of  
**PARIS**













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